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Courses of Study

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HIGH ADVENTURE

WITHDRAWN

A RESOURCE UNIT
FOR JUNIOR HIGH SCHOOL ENGLISH

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FOREWORD

One of the areas of especial interest to boys and girls in junior high school is adventure. This resource unit takes advantage of this basic interest to develop units of work involving the skills of reading, writing, speaking and listening, as well as the appreciation of literature.

High Adventure is the second in a series of resource units in English for secondary schools. As in *Tall Tales and Tunes,* the work is organized around a basic theme in such a manner that the various language skills are interrelated. It is hoped that English teachers in junior high schools will find the suggestions useful in planning units of work for their classes, adapting the materials and activities to suit the abilities and interests of their pupils.

The *Syllabus in English for Secondary Schools, 1960,* is the basic guide for planning the courses of study. The resource units and other curriculum publications in English are designed to assist teachers in implementing the content of the syllabus. Together with *Audiovisual Aids for Teaching Speech, Using Mass Media in Teaching English* and the several specialized booklists for the wide reading program, these resource units form a curriculum "bookshelf" that should be of value to English teachers in the State.

The publication was initiated by Carl J. Freudenreich, then supervisor of English education, now chief of the Bureau of Teacher Education and Certification.

The first draft of the manuscript was prepared by A. Barnett Langdale, chairman of the English department, Erasmus Hall High School, Brooklyn.

The manuscript was put in final form by Janet M. Lewis, associate in English education, and Richard G. Decker, associate in secondary curriculum.

The cover was designed by Harold Laynor, associate in art education, and drawn by Herbert A. Steinke, supervisor of art, Albany Public Schools.

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HIGH ADVENTURE

Introduction

This resource unit is dedicated to *high adventure*. It deals in general with adventure and specifically with what Supreme Court Justice William O. Douglas, one of the heroes of high adventure, calls "vertical adventure." Pioneer aviators, test pilots, balloonists, jet pilots, space explorers, mountain climbers, bridge builders, steeplejacks, deep sea divers — these are the *dramatis personae* of the unit. Their exploits in defying the laws of gravity, in breaking the sound barrier, in struggling to the top of the world on Everest, in erecting towering bridges and skyscrapers, in exploring underwater worlds—these make the plot.

The teacher is not likely to face a problem in interesting pupils in these persons or their adventures. The word *adventure* seems to contain an imperishable magic which defies the efforts of television, motion picture or comic book sales agents to wear thin. Every boy, or tomboy, who has climbed a tree or built a tree house has testified to the special thrill of vertical adventure. From Icarus to Leonardo da Vinci, Jules Verne, the Wright brothers, Eddie Rickenbacker, test pilot William Bridgeman and Jacqueline Cochran, man's effort to conquer space and gravity has always constituted the most thrilling kind of adventure.

The world of vertical adventure is usually thought of as a man's world, but the number of pilot's licenses issued by the Civil Aeronautics Board to women, the competition for jobs as airline stewardesses and the frequency with which women climb mountains prove that some tomboys never outgrow their love of physical adventure. It is surprising how frequently girls "get into the act" in the stories of high adventure.

Most junior high school pupils come with a built-in zest for adventure. However, they do not always know how best to satisfy that zest. Familiar as the word may be to them, they do not always find it easy to explain just what they mean when they complain that their lives are dull and lacking in adventure and excitement. Many are unaware of the opportunities for worthwhile vicarious adventures in reading. Their ignorance of these opportunities leads them to fritter away countless hours reading shoddy and meretricious comic books or viewing preposterous or inartistic television programs. Experience with such materials may be often at the root of rebellious, dangerous and antisocial behavior.

The teacher's problem, and opportunity, is that of channeling and utilizing a powerful natural urge. Young people should be led to distinguish

between thoughtless, foolhardy, brutal, criminal, antisocial behavior and genuine adventure. They need to have their eyes opened to the almost infinite variety of possible adventure. All kinds of adventures beckon, often in the most unpromising places. Children must learn that real adventure frequently involves a careful weighing of the danger against the value to be obtained by the individual, his family, school or country; that is, the taking of the calculated risk. Historians tell us that the calculated risk (long ago taken by Columbus) has always been part of the fabric of the American way.

Young people should become aware that various vocations and professions, in one way or another, satisfy the craving for adventure, something to be considered as they make their life plans. They should learn that there are safety valves for the craving for adventure, notably the world of books and magazines, as well as motion picture, stage and television dramas. They should learn that there are varying degrees of artistry employed by the authors of story and play; that nonfiction accounts of adventure are sometimes more satisfying than the wildest imaginary tales. Here are some of the challenges facing teachers and pupils as they begin a unit in high adventure.

MAKING USE OF THE RESOURCE UNIT

High Adventure is designed as a flexible guide for the teacher, not as a set of directions. It admits of adaptation by the teacher to the general curriculum requirements of the school or the locality. Certain specific goals or objectives and certain expected outcomes for pupils participating in the unit are listed in the next section. Additional goals may be defined by the teacher and pupils.

A basic purpose of the unit from the teacher's viewpoint is to seize upon one of the most powerful motivations in the adolescent world—love of adventure—to stimulate the pupil's desire to read widely and also intensively. This purpose is based on the knowledge that the pupil is about to enter that time in his life when the ability to read widely and intensively will be critical in determining both his educational future and his lifetime career. The activities of the unit are gaged to arouse and intensify the desire to read more widely. The bibliography at the end of the unit provides many selections from which choices can be made.

A variety of activities and experiences has been introduced in this publication to provide for the wide range of individual capacity and interest among today's pupils. Thus the reading material includes prose and poetry, fiction and nonfiction, classic and modern works. Activities run the gamut from listening to telling simple incidents or stories to participating in a mock trial; from writing simple declarative sentences for the purpose of definition to telling real or imaginary incidents in prose or verse.

In addition to reading, the unit includes specific provision for developing the skills of listening, speaking and writing. It calls for both the direct and indirect teaching of spelling, grammar, usage, capitalization and punctuation. Because it sets up situations in which the need for the particular skill tends to grow naturally out of the learning situation, it favors the functional teaching of the skill. Whenever the need arises, the teacher may interrupt the unit for the direct teaching of a particular skill. It is expected that the teacher will provide drill on a skill once presented, preferably in relation to the unit content. Therefore the unit contains related activities which lend themselves to drill.

It is difficult to see how the English teacher could manage to present a unit in high adventure without relating it on occasion to the pupils' concerns in at least three other major areas of the curriculum: science, social studies and guidance. Stories of the airplane, of the construction of the Triborough Bridge or the Empire State Building, of the damming of the Colorado, of the conquest of Mount Everest, of flights over the North and

South Poles, of descents to the ocean's depths and of man's dream of conquering space involve a knowledge of science as well as literature. Science-minded students will undoubtedly relate many of their reading experiences to some of the topics studied in junior high school science courses.

A resource unit in high adventure will make numerous contacts with the history of America. From the first voyage of Columbus down to our own day, the pioneer spirit has characterized the American way. A saying that sprang up along the trails to the West expresses this spirit and its relation to adventure: "The cowards never started, and the weak died along the way." Now that the western frontier is no more, it seems natural enough for Americans to seek new frontiers in breaking the sound barrier and in hurling rockets into space. The people of America, or their forefathers, all undertook the great adventure when they migrated to this land.

The American inventive genius, also, is inextricably linked with America's role in high adventure. A school textbook of the last century said, "The American invents as the Greek chiseled, as the Venetian painted, as the modern Italian sings." Abraham Lincoln told the story of the Massachusetts baby, six months old, who sat up in his mother's lap to get a look at his cradle for the purpose of inventing a better one!

"Choosing a Career" becomes an important guidance topic for young people in junior high school years. They cannot read the accounts of pilots, airline stewardesses, steeplejacks and bridgebuilders without unconsciously asking, "Is this for me?" The stories teach the lesson that exciting achievement is most often the result of patient, intelligent application—witness Lindbergh's transatlantic flight. They also suggest that behind most of the widely publicized persons in adventure are numerous helpers without whose unheralded work the headliner's accomplishment would not have been possible.

The resourceful teacher, in developing the unit, will find various other points of contact with the overall curriculum. Computations having to do with speed, altitude and elapsed time will involve mathematics. Various projects (most specifically the preparation of bulletin boards and other exhibits and the drawing of original illustrations) will involve artwork. The entire development of high adventure activity is paralleled by the development of safety devices (parachutes, oxygen tanks, pressurized cabins) which are part of the subject matter of health and safety education. The music of the spheres is an ancient concept alluded to by Milton which seems destined to find its modern counterpart in music related to flying and space travel. A challenging task for an interested pupil might be to identify songs and music connected with high adventure.

The chief concern of the English teacher and the pupils, however, will be focused on the goals set forth in the next section.

Objectives of the Unit

Skills, attitudes, understandings and appreciations, such as those suggested below, may be expected to grow out of the various learning activities. Teachers and pupils can better work toward these outcomes if they have them clearly in mind during the progress of the work. More than one of these objectives may result from any one activity; several may be interwoven in the learning experience. Furthermore, it is not to be expected that every pupil will attain all the objectives.

Attitudes and Concepts

- Exciting achievement is often the result of patient, intelligent application over a considerable period of time. Taking the long chance or the shot in the dark is not always the key to success.
- The helpers behind the headline name (the men behind the man behind the gun) deserve much credit in most achievements.
- Some adventure, however exciting to the adventurer, is antisocial and undesirable. Adventures can have a purpose useful to the individual or to society.
- Modern life does not readily provide most persons with opportunities for dangerous, exciting adventure as did life in earlier eras. Reading or viewing motion pictures or television plays about the adventures of others is an outlet, a safety valve, for a person's desire for adventure.
- By learning to define *adventure*, boys and girls will learn that adventure possibilities are more varied than they had ever before realized.
- All the adventure possibilities are not far away on the other side of the world or buried in the past. Our own lives and the near-at-hand offer unexpected possibilities of adventure.
- Nonfiction accounts of adventure can be more gripping than many fictional adventures.
- Adventure is a kind of brotherhood leveling the barriers of race, creed and color.
- Adventures need not be successful to produce worthwhile effects. There have been magnificent failures in the field of high adventure which have made attainable the success of others.

Skills:

Reading

- Improvement of reading skills needed for information and understanding
- Improvement of reading skills needed for appreciation
- Expansion of vocabulary

Study Skills

- Use of reference sources
- Organization of outlines from notes

Writing

- Improvement in ability to write description, exposition and narration
- Increase of skill in the mechanics of writing

Speaking and Listening

- Improvement of speech skills
- Improvement of listening skills
- Development of good speaking and listening habits

Background Information for Teacher and Pupils

The Conquest of the Air

November 21, 1783. Man's first flight in a free balloon: J. F. Pitatre de Rozier and the Marquis d'Arlandes in Paris; 3,000 feet, 25 minutes

July 11, 1897. Flight of Salomon A. Andree, Swedish explorer, and two companions from Spitzbergen in a balloon for the North Pole; their remains found 33 years later on White Island

December 17, 1903. First flight in mechanically propelled, heavier-than-air machine: Wilbur and Orville Wright at Kitty Hawk, N.C.; one minute

July 25, 1909. First successful overwater distance flight: Louis Bleriot across the English Channel, Les Baraques to Dover; 31 miles, 37 minutes; cargo—one silk flag

May 29, 1910. $10,000 prize won by Glenn H. Curtis for flight from Albany to New York; 137 miles, 157 minutes

September 17–November 5, 1911. First transcontinental flight: C. P. Rodgers; interrupted by landings

1919. Flight of United States Navy seaplane from Newfoundland to the Azores; flight of John Alcock and A. W. Brown from Newfoundland to Ireland; flight of the dirigible R34 from Scotland to Mineola, Long Island

May 20, 1927. First solo transatlantic flight: Charles A. Lindbergh, age 25, in *The Spirit of St. Louis*; Roosevelt Field, Long Island, to Paris (six men already killed in the attempt to win the prize which Lindbergh won)

November 1, 1928. *Graf Zeppelin* flown by Dr. Hugo Eckener from Friedrichshafen to Lakehurst, N.J., with passengers and cargo

November 29, 1929. South Pole crossed in an airplane by Commander Richard E. Byrd and Bernt Balchen

November 11, 1935. Altitude of 72,394 feet reached in a free balloon at Rapid City, S. Dak., by Captain Orvil Anderson and Captain Albert Stevens

May 21, 1937. Landing of a Soviet airplane at the North Pole

June 6, 1944. D Day: 10,000 planes put into the air by Commander-in-Chief Eisenhower as an "umbrella" to cover the invasion of Europe

December 30, 1950. Flight of a motorless glider by William S. Ivans, Jr., to a record altitude of 30,100 feet over California

August 5, 1951. Flight by Richard H. Johnson of a motorless glider a record distance of 535 miles from Texas to Kansas

August 20, 1955. Plane flight by Colonel H. A. Hanes at a reported speed of 822.266 m.p.h.

August 4, 1960. Speed of 2,196 m.p.h. attained by Joseph Walker, NASA civilian test pilot, flying an X-15 rocket plane

August 12, 1960. Altitude of 136,500 feet reached by Major Robert White, USAF, flying an X-15 rocket plane

May 5, 1961. Commander Alan B. Shepard Jr., U. S. Navy, flies in rocket-propelled capsule to height of 115 miles, covering 302 miles at a speed of 4,500 m.p.h.

Agencies

Air Transport Association of America, Washington, D.C.

CAA (Civil Aeronautics Authority)

CAB (Civil Aeronautics Board)

Civil Reserve Air Fleet

Military Air Transport Service

National Aeronautic Association, 1025 Connecticut Ave., Washington, D.C., the United States representative of Federation Aeronautique Internationale, the governing body for world air records.

Women in Aviation

June 4, 1784. First woman to fly. Mme. Thible, a French opera singer, ascended in a balloon.

March 8, 1910. Baroness Raymonde de la Roche of France became first woman licensed to fly.

1911. Harriet Quimby became first American woman licensed as a pilot.

June 17-18, 1928. Amelia Earhart was first woman to fly the North Atlantic. With Wilmer Stutz, pilot, she flew from Newfoundland to Wales.

May 20-21, 1932. Amelia Earhart was first woman to make a transatlantic solo flight, flying from Newfoundland to Ireland.

1932. Ruth Nichols became the first woman employed as an airline pilot.

September 1-2, 1936. Beryl Markham made solo flight across the Atlantic from east to west.

July 4, 1939. Hanna Reitsch, a German woman pilot, flew the first successful helicopter in free, fully controlled flight.

May 18, 1953. Jacqueline Cochran, holder of several national and international flying records, became the first woman to fly faster than the speed of sound.

Types of Flying Machines

amphibian or seaplane	dirigible	monoplane
biplane	free balloon	rotorplane (helicopter)
blimp	glider	zeppelin

Vertical Construction: Bridges

Brooklyn Bridge (1883), 1,595 feet in length

George Washington Bridge (1931), connecting Manhattan Island with New Jersey, across the Hudson River. A suspension bridge with span 3,500 feet long, 252 feet above mean low water.

Triborough Bridge, New York (1936), a complex structure combining a suspension bridge, a lift span, fixed truss spans and viaducts over the East River and Harlem River

Henry Hudson Bridge, New York (1936), with the longest plate girder, fixed steel arch in the world, 800 feet in length

Golden Gate Bridge, San Francisco (1937), longest single span in the world, 4,200 feet, with towers 746 feet tall

Rainbow Bridge, Niagara Falls (1941), with the longest hingeless arch span in the world, 950 feet in length

Vertical Construction: Tall Structures

Empire State Building, New York, 1,472 feet tall, including antenna at the top

Chrysler Building, New York, 1,046 feet tall

Eiffel Tower, Paris, 984.25 feet

Tokyo Television Tower, 1,082 feet

Television tower, Roswell, N. Mex., 1,610 feet, the world's tallest man-made structure

Highest Mountain Peaks

United States: McKinley, Alaska, 20,320 feet
Europe: Elbrus, Caucasus, 18,468 feet
Asia: Everest, Nepal-Tibet, 29,028 feet
Africa: Kilimanjaro, Tanganyika, 19,590 feet
South America: Aconcagua, Argentina, 23,035 feet
New York State: Marcy, Adirondacks, 5,344 feet

Mountain Climbing Achievements

Below are listed the years in which famous peaks were conquered:

1865. Matterhorn, 14,780 feet
1889. Kilimanjaro, 19,590 feet
1897. Aconcagua, 23,035 feet
1913. McKinley, 20,320 feet
1936. Nanda Divi, 25,645 feet
1950. Annapurna, 26,492 feet
1953. Everest, 29,028 feet
1954. Godwin Austen (K^2), 28,251 feet
1955. Kanchenjunga I, 28,168 feet
1955. Makalu, 27,790 feet
1956. Lhotse, 27,890 feet

Deep Sea Invention and Exploration

1620. Cornelius van Drebbel, a Dutch scientist, demonstrated first submarine in Thames River, England. This submarine, a leather-covered rowboat, was operated at depths from 10 to 15 feet.

1776. The *Turtle,* a submarine developed by an American colonist named David Bushnell, made an unsuccessful attempt to sink a British warship in New York harbor.

1800. Robert Fulton built the *Nautilus,* a submarine 21 feet long.

1900. The *Holland,* designed and built by John P. Holland, was the first submarine commissioned in the United States Navy.

1934. William Beebe reached a depth of 3,028 feet beneath surface of ocean in bathysphere.

1953. Auguste Picard of France descended to depth of 10,339 feet in bathyscaphe, his invention. Bathyscaphe descended to depth of 13,287 feet in 1954.

1955. The *Nautilus,* first atomic-powered submarine, completed sea tests.

August 8, 1958. The *Nautilus* traveled under North Pole.

October 6, 1958. The *Seawolf* surfaced after 60 days under water.

January 23, 1960. Lt. Don Walsh, USN, and Jacques Picard descended in a bathyscaphe to 37,800 feet in the Marianas Trench, Pacific Ocean.

PRESENTING THE UNIT

These resource unit materials are set forth under three themes or on three developmental levels of learning experience:

- Defining *high adventure* and acquiring an increased awareness of its variety
- Investigating the implications of high adventure in the lives of pupils as it affects their choices of vocations and avocations and their responsibilities as citizens
- Making value judgments in high adventure, both about the adventures and the several types of adventure accounts (books, periodicals, television and radio programs, movies)

Initiating the Unit

There is no one best way of initiating the unit in high adventure. The suggestions for initiating or motivating each of the three themes set forth below may be used on a theme-by-theme basis as they are here listed or in whatever way seems most promising to the teacher. The special interests of both teacher and pupils will be important in determining the particular combination and order of the motivational devices.

Theme: Defining High Adventure

News item. The daily newspaper or a news magazine (*Time, Newsweek, Look, Life*) frequently offers the account of a recent incident in high adventure. A sample incident follows. After reading the article the teacher asks, "If you were Captain Kincheloe's son, would you wish to attend the Air Force Academy? If we were to read more about adventure in high places, what kinds of books could we look for? What are some other things we might do besides read? What might be the values from reading and studying about high adventure?"

SAMPLE NEWS ITEM:

> President Eisenhower presented the young widow of Captain I. C. Kincheloe with a letter addressed to the President of the United States in 1972-76 requesting that Captain Kincheloe's son be considered for appointment as a cadet in the U.S. Air Force Academy. Captain Kincheloe was a Korean war ace. In 1956 he flew an experimental Bell X-2 to a 126,000-foot altitude. He was killed while experimenting with the first United States space plane.

Personal experience. The teacher asks, "How many boys and girls have gotten a thrill from climbing trees? Building a tree house? Climbing to the top of a house, barn or other building? What other childhood high adventures have you had? How do boys and girls, after growing up, translate high adventure into their vocations or avocations? What can we find to read about and write about that has this spirit of adventure?"

Famous Names. The teacher lists at the board the following names:

Charles A. Lindbergh	Amelia Earhart Putnam
Jacqueline Cochran	Orville and Wilbur Wright
Richard E. Byrd	Tenzing Norgay
Edmund Hillary	William Beebe
Edward Ellsberg	Jacques-Ives Cousteau

The teacher asks, "What do these men and women have in common? Where can we find books and stories about adventure?"

Definitions. The teacher hands out 3 inch x 5 inch cards or slips and calls upon each pupil to set down (a) a definition of *adventure* (b) the meaning of the expression *high adventure.* A reading of the answers will raise a number of questions for discussion.

Inventory. The teacher writes at the board for pupils to copy (or has duplicated in advance):

A HIGH ADVENTURE INVENTORY

Check any experiences which you may have had. Fill in the blanks where added information is called for.

flying in a plane	climbing a mountain
flying across the ocean	climbing a lookout tower
flying in a jet plane	going to the top of a high building
flying in a helicopter	crossing a suspension bridge
climbing a tree	skindiving

High adventure books I have enjoyed:_____

High adventure movies I have seen:_____

High adventure radio or TV programs I have experienced:_____

N.B. If you were unable to check one of the adventures in the list above but if you have a relative or acquaintance who has had the experience, put an asterisk (*) next to the item.

Pictures. The teacher shows to the class pictures of the seven wonders of the ancient world and the "Seven Wonders of American Engineering."[1]

[1] E. W. Nieman & E. C. O'Daly. *Adventures for readers, book 2,* Olympic ed. (Harcourt. 1958.) pp. 318-329

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Pupils point out how one or another of these marvels involves high adventure. "Why has a climb to the top of the Statue of Liberty or the Eiffel Tower been an exciting adventure to many people?"

News items. The teacher presents to the class synopses of adventures narrated in the daily newspaper as illustrations to guide pupils in clipping out similar articles. Example:

> A daring Alpine climber swung from a cable 11,000 feet in the air to rescue another climber who had been trapped for several days on the icy wall of a mountain.
>
> Two paratroopers, practicing parachute jumps, accidentally collided a mile above the earth. If their lines were to tangle, they would plummet to their deaths. By clutching each other, they prevented the tangling and floated gently to the ground.
>
> A military transport plane on a flight from California to Hickam Air Force Base in Hawaii lost the use of two of its engines at the halfway point. By jettisoning baggage, personal belongings and mail, the pilot succeeded in flying all the way to Hawaii and safety, keeping the plane steadily 100 feet above the surface of the sea.
>
> Four scientists have isolated themselves on top of the most remote mountain range in Alaska to study the behavior of a glacier. They will live in isolation for many months. They will have few comforts. Their only means of communication with the world will be a small plane which can be flown in to their isolated aerie.

Theme: Implications of High Adventure in Pupils' Lives

Discussion. The teacher presents the following generalizations for discussion:

- The mention of *high adventure* at once suggests airplanes and rocket ships, but there are many other sources of high adventure.
- Many sports and jobs involve high adventure, sometimes at second hand.
- The United States has produced many leaders in the world of high adventure.
- In one way or another, high adventure does and will affect the lives of all of us.

Vicarious high adventure. The teacher asks for discussion of the following: "Some people prefer to get their high adventure vicariously or at second hand. By reading books and seeing moving pictures or television programs, they get some of the feeling they would get out of taking an active part in real-life high adventure. Is this good or bad? Why?"

The teacher develops with the class the concept of vicarious adventure and leads pupils to some realization of the power of the human imagina-

tion. The teacher asks, "Why do people get a thrill from flying? Why do many people get a similar thrill from reading about flying? Why has generation after generation found excitement by reading the novels of Jules Verne?"

Historical influences. America's history being what it is, it is not surprising that today America occupies a place among the leaders in the development of the airplane, space missiles and other means of providing high adventure. The teacher asks the class to explain the preceding statement. "Do you agree or disagree with it? If there is truth in it, what personal application does it have for you?"

Democracy and adventure. The teacher reads to the class this statement: "There is a relationship between the American belief in the equality of all men, regardless of race, creed and color, and the American zest for adventure. Adventure is a kind of leveler. When one is caught in a dangerous adventure, differences among men which once loomed so large suddenly seem unimportant." The teacher leads pupils to discuss the truth of the statement. He relates it to the experiences of "Four Chaplains" and others.

Vocations. The teacher lists at the board:

pilot
test pilot
fireman
paratrooper
steeplejack
frogman
Air Rescue Service pilot
trapeze or high-wire performer
airline stewardess
smokejumper (aerial forest-fire-fighter)
bridgebuilder
skindiver
skyscraper builder
oceanographer

The teacher asks, "What makes these interesting jobs? How can we use reading to find out about such jobs? Would an office or administrative job in one of these services give any of the high adventure thrill experienced by the frontline personnel? Can you think of other jobs which involve the defiance of height?"

Theme: Making Value Judgments in High Adventure

The teacher asks the class to identify the elements of adventure that might be found in each of the following: routine job, stunt, chore, wrongdoing, accident, the practical joke. (Almost any experience can turn into an adventure for the right person if for him it means facing up to obstacles and struggling to reach a goal. The individual viewpoint is important.) The teacher asks, "When a person does something in defiance of gravity

which leads the onlookers to exclaim, 'How brave he is!' and another does something which leads the onlookers to exclaim, 'How foolish he is!' can both be experiencing an adventure?"

The teacher reads to the class the following paraphrase of a 1954 news article:

> ALBANY, N.Y. Sept. 10 (UPI)—A jaunty young man in a beret floated high over Albany while roped to 70 red balloons. Garrett Cashman, 27, built his flying machine from surplus Army balloons, a bosun's chair, a boat anchor and a bicycle wheel.
>
> His wife kissed him goodbye and gave him a meatloaf sandwich before Cashman, a hypnotist and dance teacher, began his 30-mile trip above the State capital. Harried state troopers chased him on both sides of the Hudson River, and a Trans-Canada Airline pilot reported "a parachute or balloon" in the sky at 7,000 feet and going east.
>
> "The sun got so hot that some of my balloons started popping. I had a parachute rigged up, so I wasn't worried," said Cashman, "but I dropped some of the sand I carried for ballast. I didn't have any idea where I was going. Part of the time I was in the clouds."
>
> Finally Cashman cut some of the balloons adrift, sank slowly to earth, and rolled out of his chair. He came to rest in an apple orchard and was greeted by a half-dozen state troopers. They put him under arrest, charging him with flying without a license.

The teacher asks, "Had you been a juror at Cashman's trial, what would have been your verdict? Was his flight an adventure? Was its outcome good or bad from Cashman's point of view? From the point of view of the Civil Aeronautics Board? From the point of view of the residents of Albany? Compare Lindbergh and Cashman. Which of the two is more likely to find a place in the pages of American history? Why?"

The teacher tells the class about other daredevil exploits involving dangerous heights: Steve Brodie's leap from the Brooklyn Bridge, the men who have gone over Niagara Falls in a barrel, the "human flies" and the "flagpole sitters" of the 1920's. "Were their exploits adventures? Were they good or bad from the daredevil's point of view? From the point of view of the immediate onlookers? Of society in general?"

The teacher tells the story of "Wrong Way" Douglas G. Corrigan of Los Angeles, who, on July 17, 1938, took off from Floyd Bennett Field in Brooklyn for California but landed some hours later in Dublin, Ireland. The authorities were incensed because he had no permit for a transatlantic flight. He didn't even have a passport. He insisted that he had thought he was flying west rather than east.

The teacher presents to the class this hypothetical situation: After an attempted burglary, a group of boys make their getaway across the rooftops of a city block, eluding the police by leaping a gap between buildings too dangerous for the pursuing police officers to attempt. The teacher

asks, "Is this an adventure? Is it good or bad from the point of view of the boys? Of the police? Of people in general?"

Related concepts. Is each of the following conditions essential to a true adventure? Keeping alive and healthy; getting rich or richer; winning out in the end; breaking rules, regulations or laws; being away from home, one's hometown or one's usual surroundings; being young.

Materials. The teacher invites pupils to bring from home books, newspapers or magazines dealing with high adventure. These are passed about the class for inspection. The teacher asks, "Do we have the right reading material here for a unit in the English class? How can we improve upon some of these materials? Make some suggestions for materials which will bring about more learning."

Television programs. The teacher asks questions like: What television programs dealing with the subject of high adventure have you seen? Why were these programs effective or ineffective? Why have programs like Superman or Captain Video been popular? What shortcomings do such programs have? What changes in your viewing interests have you noted as you have grown older? What kind of program dealing with high adventure would you consider really good? What are satisfying ways of enjoying high adventure besides television programs?

MAKING A GENERAL PLAN

The presentation of the three themes of the unit by one or more of the suggested methods of motivation may be followed by pupil-teacher planning of the aims and activities of the unit.

Pupils enjoy helping to plan their own unit and are capable of suggesting some of the language skills that can be improved and new skills that can be acquired through a study of high adventure narratives. They will also be able to decide upon activities which will enable them to carry out the aims they have suggested.

It is probable that their suggestions will include activities like reading and telling fictitious narratives of high adventure and real-life narratives of high adventure; reporting upon personal high adventure experiences or the experiences of friends or relatives; comparing the different communications media for effectiveness in telling about high adventure (fiction, nonfiction, newspapers, magazines, radio, television, moving pictures, legitimate theater); doing research concerning the adventures of persons like the Wright brothers, Colonel Lindbergh, Admiral Byrd and Tenzing Norgay; finding out what high adventure is in all its various forms; commenting orally and in writing upon the worthwhileness of different high adventures for the adventurer and for other people; investigating the possibilities of preparing for careers involving high adventure.

Specific suggestions for a variety of activities are given in the section "Developmental Activities."

Organization of the Unit

In carrying out the various activities in a unit of this kind, group work as well as individual work is often desirable as a means of unifying the results or sharing the work, which may be too broad in scope to be undertaken by an individual.

Groups may be informal in organization or may be more formal, according to the need and the teacher's experience.

In many instances the committee form of organization is convenient, especially for group activities that require several days for completion. In other instances, small, informal groups can be formed to work for only part of a period.

Committee Work

If the class is unfamiliar with the techniques of operating as a committee, some preliminary class discussion of the purposes of a committee, the role

of a chairman, the duties of a committee secretary and the responsibilities of each member of the committee is necessary. A duplicated sheet outlining committee procedures could be prepared by the teacher and distributed to the class. This list could be kept in the pupils' notebooks as a handy reference.

It is most helpful for the teacher to work with one committee first and then have that committee demonstrate committee functions to the class: selection of the committee chairman, appointment or selection of the secretary, distribution of the committee assignments, reading of a sampling of the minutes of the secretary and hearing the final committee report.

The teacher should assist the committee with reference materials and other sources available for their committee project, and discuss with the class as a whole some possible sources, listing them on the chalkboard. It would be well to demonstrate or review the use of some of the sources; for instance, the library card catalog, the encyclopedia and *Who's Who in America.* Several films and filmstrips listed in Appendix C give suggestions on the use of reference works and the improvement of basic language skills.

Some Suggested Committee Projects

- A magazine committee to prepare a class magazine based on the theme of high adventure with sections devoted to a particular type of high adventure. Stories, poems, articles, photographs taken by the pupils and original illustrations can be included.
- A scrapbook committee to paste up a scrapbook consisting of newspaper and magazine articles and pictures dealing with high adventure. (The scrapbook could be divided into sections: [1] yesterday, high adventure of the past; [2] today, high adventure now taking place; [3] tomorrow, possibilities for high adventure in the future, e.g., the conquest of space.)
- A research committee to prepare a booklet of brief biographies of adventurers as nominated by the class, a "Hall of Fame" of high adventure. (The theme of the booklet might be that persons of different racial, national and religious backgrounds have earned a place in the Hall of Fame of high adventure.)
- A library committee to prepare a bibliography to accompany the unit, present brief book talks on a few of the books and display book jackets in the classroom. (The teacher, of course, will assist this committee with the bibliography. The school librarian will be helpful to the committee.)

- A bulletin board and exhibit committee to select, prepare and mount materials including objects such as model planes of today and earlier days
- A field trip committee to plan and organize a trip to an airport, tall building, suspension bridge, museum or other place of high adventure interest
- A newspaper committee to prepare a class newspaper with articles published under different datelines (e.g., May 24, 1883—opening of the Brooklyn Bridge; July 25, 1909—flight of Louis Bleriot across the English Channel; May 21, 1927—flight of Charles A. Lindbergh across the Atlantic Ocean; December 17, 1903—flight of Wilbur and Orville Wright in the first practical airplane)
- A program committee to prepare class programs, programs to which another class is invited and assembly programs dealing with high adventure, perhaps featuring a guest speaker, a filmstrip or motion picture, or a choral-speaking performance

DEVELOPING SKILLS AND APPRECIATIONS THROUGH ACTIVITIES

A unit of this kind lends itself readily to specific skills activities related to the topic, "High Adventure." It sets the stage for functional teaching of the skills, but in no sense rules out the direct teaching of a skill, with drills for the formation of good habits when the need manifests itself, either for the class as a whole or for particular individuals. The present section makes suggestions for teaching a number of skills called for by the English syllabus, with a special emphasis on reading. As the pupils carry on the various activities suggested in the section called "Developmental Activities," the teacher will be alert for appropriate occasions to introduce the study of skills.

Reading

Reading Extensively

Extensive reading serves a variety of purposes—to add to a pupil's store of knowledge, to develop a sense of personal values, to stimulate thinking and to give practice in using reading skills. By utilizing the interest inherent in high adventure, teachers can lead pupils to read widely in related books (see "Pupils' Bibliography"), magazines and newspapers. High adventure both in a real and a figurative sense provides a widening of horizons.

Appreciating Nonfiction

Through their reading about high adventure pupils can develop an awareness that an account of an adventure that really happened can often be as exciting as one that is the product of some writer's imagination. Pupils might read two selections about similar situations and discuss the elements of excitement in each. Comparisons might be made between "Space-Lane Cadet" by William F. Hallstead and an excerpt from *The Lonely Sky* by Bridgeman and Hazard, or between "Test Dive" by Willis Lindquist and "The Terror of the Deep" by Victor Berge and Henry W. Lanier. (See "Classified Lists of Selections" beginning on page 54.)

Appreciating Literature of the Past

Although much of the reading about high adventure will be in the works of contemporary writers, accounts of high adventure by established writers of the past will develop an appreciation of skillful writing, an awareness of the great courage required of men who lacked some of the safety devices and knowledge that we have today, and a sense of historic eras in science

and exploration. Such writers and works include, for example, Richard Henry Dana's *Two Years before the Mast,* Jules Verne's *From the Earth to the Moon* and Edgar Allan Poe's *The Balloon Hoax.*

Skimming

Pupils need to know that, just as there are occasions when it is important to read printed material slowly and carefully, there are other occasions when it is important to be able to skim in order to find specific information quickly or to gain a general impression of a book or a shorter piece of writing. In the course of the unit, the teacher can find opportunities for providing pupils with practice in skimming.

Pupils may skim the table of contents of a book of literary selections to discover the general organization and scope of material and to pick out titles of selections that seem to deal with some phase of high adventure—flying, for example. They may then be asked to locate these selections in the body of the book and to skim each selection to discover whether it does in reality deal with adventure in connection with aviation.

Before beginning a search for further reading material about high adventure, pupils can be shown how to apply techniques of skimming in using the index volume of an encyclopedia, the *Readers' Guide to Periodical Literature* and the library card catalog. They can be encouraged to skim articles and books mentioned in these guides to decide whether the material seems to be relevant to the unit and merits closer reading.

Practice in skimming can also be given in using newspapers to find current news items about the subject of the unit. The help wanted columns, for instance, can be skimmed to see what employment opportunities are available to persons who seek work in fields involving high adventure.

The first practice exercises in skimming should be timed so that the pupils will be forced to work rapidly. Setting a time limit will make it clearer that effective skimming requires that a reader keep clearly in mind the exact information he is looking for, that he not be distracted by other details and that he use guides such as page headings or other clues.

Reading To Draw Conclusions

Pupils may be given practice in drawing conclusions about their reading by means of oral and written discussion. For instance, pupils may be asked to discuss the question: "Under what circumstances can a high adventure be good for the adventurer but bad for mankind?" Pupils should cite examples to support the conclusions.

The class might make a list of vocations involving high adventure, preparatory to writing on the question: "Does high adventure offer vocational possibilities for me?"

Teachers may use such questions as the following to stimulate discussion and writing:

- In the field of high adventure, is reading stories and articles to be preferred to television, radio, moving pictures or comic books?
- Does the field of high adventure belong exclusively to men?
- Does success in high adventure depend on taking foolhardy risks?
- What has motivated people over the ages to undertake high adventure?
- Were the effort and risk of a high adventure justified by the results?
- Why is rigid discipline maintained in the Air Force or among a gang of riveters on a high construction job?
- Do people of one race, nation or creed have a monopoly in high adventure achievement?
- How are high adventure achievements now taking place likely to affect our lives in the future?
- What high adventure can we predict for the future?

Discovering the Author's Purpose

Some of the special purposes of authors of accounts of high adventure might be to communicate suspense and excitement, to depict the strength of character shown by man in his struggle with forces of nature, to dramatize the act of discovery, to give facts about newly explored territory or uses of techniques or to predict the future.

To stimulate thinking about an author's purpose, the teacher may lead a discussion of a selection which illustrates one of the purposes mentioned above. Here, for instance, is an excerpt from *Tiger of the Snows,* an account of the conquest of Mount Everest.[2]

> "Tenzing, I'm confident you and Hillary will make it," said Evans. "But it's hard going and will take four or five hours from the high camp. It's dangerous, too—very steep—and with cornices—and you must be careful. But if the weather's good you'll make it. You won't have to come back again next year."
>
> He and Bourdillon answered all our questions. They were worn out, sick with exhaustion, and of course, terribly disappointed that they had not made the summit themselves. But still they answered our questions. They did everything they could to advise and help us. And I thought, "Yes, that is how it is on a mountain. That is how a mountain makes men great." For where would Hillary and I have been without the others? Without the climbers who had made the route and the Sherpas who had carried the loads. Without Bourdillon and Evans, Hunt and Da Namgyal, who had cleared the way ahead. It was only because of the work and sacrifice of all of them that we were now to have our chance at the top.

[2] Tenzing Norgay & J. R. Ullman. *Tiger of the snows.* (Putnam. 1955.) Excerpt reprinted as "A man against the sky" in *Adventures for readers, book 2.* Olympic ed. (Harcourt. 1958)

In the discussion of this or a similar selection, pupils should be asked to decide what they think the author's purpose is and to point out specific evidence in the selection upon which they base their conclusions. Variations of the exercise will occur to teachers.

Building Vocabulary

Teachers may wish to use vocabulary-building exercises like the following that seem to evolve naturally from the unit:

- Pupils may compile a glossary of new words learned during the unit. The glossary can be made up of several sections, each section related to a separate field of high adventure. Each section can be the responsibility of a particular group of pupils who are especially interested in that field. Thus, certain pupils become the "authorities" on aviation terms, or the terms that relate to one of the other fields, and keep a list of the terms and their definitions. Besides compiling their list, which would become part of a master list to be given to every class member, each group might be given a class period, or part of a period, to present a number of the terms in a dramatic way. Posters, demonstrations, skits and charades are a few possibilities. A number of other possibilities will occur to the pupils.
- Near the close of the unit, pupils might be asked to list the traits of character that they have discovered to be possessed by persons about whose adventure they have read. The traits might be listed on the chalkboard, and opposite each might be written the names of persons who exhibited these traits. Pupils would be expected to cite specific instances to support the names they suggest. While this activity can be used as a means of helping pupils to generalize about their reading experiences and to review, it can also be used to develop their ability to recognize traits and give them precise names.
- Pupils might be asked to name as many synonyms for the word *courageous* as they can recall. After these words are listed on the chalkboard, an abridged and an unabridged dictionary can be consulted for additional synonyms. A next step might be the use of a dictionary of synonyms like Roget's *Thesaurus*. The list might be kept on the chalkboard for several days, and pupils could be asked to report whenever they have encountered certain of the more unusual synonyms in their reading.
- As the list is compiled, the teacher would have a good opportunity to make it clear that there are shades of difference among the meanings of the words. Pupils should be shown that the larger dictionaries provide special discussions to help one to discriminate between the synonyms for a word. One pupil, for instance, might be asked to find

out what an unabridged dictionary has to say concerning the shades of difference in meaning in *courage, bravery* and *bravado.*

- The teacher might duplicate and pass out a list of adjectives that pupils will be likely to encounter when reading about high adventure. Each pupil would be asked to indicate after each adjective a plus sign if he would feel flattered if the word were applied to him and a minus sign if he would feel insulted. The class members could compare their reactions and be required to use a dictionary to justify their choices.

  The list of adjectives might include some fairly easy words and several quite difficult or unusual words. The following list suggests some words the teacher might use: *daring, valiant, headstrong, rash, heroic, dashing, heedless, stouthearted, scandalous, reckless, foolhardy, distinguished, audacious, unshrinking, timorous, wary, prudent, eminent, ingenious, melodramatic, enterprising, dauntless.*
- Pupils can add to their knowledge of words by investigating how the naming of inventions has added new words to the language. Individuals or groups can be asked to discover how certain inventions, machines and devices have been given their names: airplane, monoplane, biplane, dirigible, zeppelin, helicopter, Autogiro, parachute, radar, telescope, submarine, bathysphere, aqualung, periscope, suspension bridge, skyscraper.

  In some classes it will be appropriate to introduce a study of prefixes and roots that are parts of such words as interplanetary, missile, stratosphere, aviation, aeronautics, astronaut, amphibious, hydraulic, supersonic.
- Imaginative pupils will enjoy suggesting possible new inventions to be used in the air, underwater or in space, and giving the inventions appropriate names.

Vocabulary List

The following list suggests some of the words related to high adventure. For facility in reference, the words are listed under the areas in which they are usually encountered:

General

adventure
altitude
antenna
buffeting
engine
fuel
globe
height
intercontinental
nuclear-powered
oxygen
pyramid
radar
summit
telescope
temperature

Construction
- riveter
- skyscraper
- steeplejack
- suspension bridge

Flight
- airplane
- airport
- air pressure
- antiaircraft
- automatic pilot
- aviator
- ballistic missile
- bank (verb)
- balloon
- carrier (aircraft)
- ceiling
- cockpit
- copilot
- crash land
- flier
- forced landing
- glidepath
- helicopter
- jet propulsion
- landing gear
- landing strip
- navigator
- parachute
- pilot
- piston driven
- runway
- sound barrier
- supersonic
- taxi (verb)
- zeppelin

Space Exploration
- guided missile
- launching pad
- manned rocket
- orbit
- rocket ship
- satellite
- space age
- spaceship
- three-stage rocket

Mountain Climbing
- crampon
- crevasse
- glacier
- peak

Depth Adventure
- air lock
- aqualung
- ballast
- bathyscaphe
- diving suit
- fathom
- hydraulic
- periscope
- sound (verb)
- submarine

Work-Study Skills

Pupils can develop the habit and skills of using library reference materials in connection with either individual or group activities.

For instance, after reading *Twenty Thousand Leagues under the Sea,* a pupil or group of pupils might be interested in presenting a report in oral or written form on undersea exploration. They would use the index volume of an encyclopedia to locate articles on the history of submarines,

the contours of the ocean bottom and related topics. A card catalog will provide titles of books on the same topics. Biographical dictionaries may be used for information about inventors of submarines and undersea explorers. An atlas will be a source of information on sea depths as well as locations mentioned in the articles and books consulted.

Notetaking and Outlining

The teacher can give instruction and practice in taking notes and in making an outline from the notes. The activities suggested on pages 14 and 15 of *Tall Tales and Tunes* are equally applicable to this unit.

Using Reference Tools

Since much of the reading about high adventure will deal with the experiences of real people, there will be occasions that will call for the use of books providing biographical information. The teacher might bring into the classroom a variety of these sources and demonstrate their use. To give pupils practice in locating biographical information, the teacher can ask individual pupils to select the name of a well-known person, preferably one associated with high adventure, and look up his name in a number of sources to discover the kind of information each provides. The reference works might include (1) a desk dictionary, (2) an unabridged dictionary, (3) Webster's *Biographical Dictionary,* (4) *Who's Who* or *Who's Who in America,* (5) *Current Biography* and (6) an encyclopedia.

A similar activity might be used in connection with sources of geographical information such as an atlas, a roadmap, a gazetteer, an almanac and an encyclopedia.

Pupils will very likely consult the *World Almanac* or *Information Please Almanac* as they seek information about "firsts" in aviation, mountain climbing, deep sea exploration, or statistics on heights of mountains and tall structures, depths of oceans and lengths of bridges. Pupils may be given practice in using these yearbooks by means of a worksheet like the following:

WORKSHEET

(*World Almanac* or *Information Please Almanac*)

1. Where is the index located in the almanac that you are using?
2. Answer the following questions with information found in the almanac. Indicate the page number on which you found the information.
   a. Who made the first balloon ascension? When?
   b. What is the exact date of the launching of the atomic-powered submarine, the *Nautilus?*
   c. Where in Europe did Amelia Earhart land when she made her solo transatlantic flight?

d. What is the height of Mt. Aconcagua? In what country is it located?
e. What is the greatest known depth of the Atlantic Ocean?
f. What is the height of the Eiffel Tower?

Writing

Developing Sentence Sense

To discourage an overuse of short simple sentences, the teacher can give pupils practice in combining two or more short sentences into a single sentence. To provide such practice, the teacher can select a paragraph found in an account of high adventure and rewrite it, dividing each of the author's sentences into two or more simple sentences. For instance, the teacher might use the following passage from *Of Men and Mountains:*[3]

> We were traveling light, one blanket each. The night, I recall, was so bitter cold that we took turns refueling the campfire so that we could keep our backs warm enough to sleep. We rose at the first show of dawn and cooked frying-pan bread and trout for breakfast. We had not planned to climb Kloochman, but somehow the challenge came to us as the sun touched her crest.

On the chalkboard the teacher could present this version of the passage:

(1) We were traveling light. We carried one blanket each.
(2) I recall the coldness of the night. It was bitter cold. We took turns refueling the fire. We wanted to keep our backs warm enough to sleep.
(3) We rose at the first show of dawn. We cooked frying pan bread for breakfast. We also had trout.
(4) We had not planned to climb Kloochman. Somehow the challenge came to us. It came to us as the sun touched her crest.

Pupils can be asked to write each group of sentences as one sentence. Several versions of each sentence can be written on the chalkboard and evaluated as to correctness and smoothness. The original paragraph can then be presented so that the pupils can see how an experienced writer has handled the same material.

As a stylistic device, sentence fragments or short sentences are often used in exciting adventure stories. Pupils may come across such a passage as this:

> "My stomach seems to drop from under me as the plane falls. One wing dips. I straighten it. The plane wallows. I fight to control it. Two seconds, three seconds. I start the rocket engine, the plane comes to life, and we scream through space toward that dream of exceeding 2,000 mph and breaking through the heat barrier."[4]

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[3] W. O. Douglas. *Of men and mountains.* (Harper. 1950.) Excerpt reprinted as "Kloochman" in *New horizons, book 2.* (Laidlaw. 1958)

[4] F. K Everest. "Breaking the heat barrier." *This week.* Copyright 1955. Reprinted in *Adventures for readers, book 1.* (Harcourt. 1958)

A pupil should be asked to read the passage aloud. (An effort should be made to establish the rhythm.) Pupils should then be asked what they notice about the length of the sentences. What effects are given by the varied lengths? They should then be asked to identify one group of words that is not a complete sentence. Was the writer careless or ignorant of how to write a complete sentence?

Pupils can then rewrite the fragment expressing the implied thought in complete sentence form. What effect given by the fragment is now lost?

The teacher can now establish the point that occasionally a skillful writer uses a sentence fragment for the purpose of speeding the rhythm of an exciting passage. Pupils can be alerted to note similar examples of sentence fragments used for stylistic purposes in other selections read.

Using Verbs

Certain verbs that pupils often find difficult are frequently employed in accounts of high adventure. Some of these are blow, burst, climb, come, dive, do, draw, drive, drown, fall, fly, freeze, go, lead, lie, rise, run, see, sink, swim and throw.

If pupils are using forms of these and other verbs incorrectly, the teacher should provide practice in the correct use of the forms that give difficulty. *Good English through Practice*[5] contains numerous suggestions for activities that will help fix correct forms in pupils' minds.

A stimulus for written and oral exercises can be given by examination and analysis of the use of such verbs in selections pupils have read, such as the following from *The Boys' Life of the Wright Brothers*:[6]

> The machine not only started off well. It took to the wind like a bird, and, to the amazement of the little knot of spectators, started to rise—actually to climb on rising air currents! Wil was in the machine, and Orv was following on the ground, exultantly, as the glider rose. But suddenly he screamed a warning.
>
> "Look out, Wil—she's stallin'!"
>
> For the slow climb of the kite had ceased, and for an instant it was hanging motionless in the air. That meant that it had lost all headway, and a second later, unless something happened, it would crash to the ground with frightful speed. It was this kind of crash that had killed Lilienthal. And Orv was faint with fear as he saw the glider stall.

Pupils can select and discuss the verbs and the tenses used, comparing, for instance, "it was hanging" with "it had lost" and "it would crash."

The importance of using the correct tense of verbs, particularly in narrative writing, can be demonstrated effectively in this unit. At first, pupils

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[5] M. W. Barrows. *Good English through practice.* (Henry Holt. 1956)

[6] M. V. Charnley. *The boys' life of the Wright brothers.* (Harper. 1928.) p. 119

need to recognize that the past tense is most often used in telling about events that have already happened. However, they will observe that writers sometimes use the present tense in describing past events. (Note the passage previously quoted from "Breaking the Heat Barrier.") Pupils might discuss why the present tense is sometimes more effective than the past in relating an experience. They should be asked to decide why writers sometimes begin in the past tense and shift to the present, as in this excerpt from *The Lonely Sky*:[7]

> Bring her back! Below, the crew scattered away. The Skyrocket and I were on our own.
>
> She rolls smoothly forward. She's got me now. Every nerve under my skin is alerted, every sense reaches out to pick up a sound, a change in balance, a vibration or one of the warning lights that will automatically flash on the panel before me if a fire starts or there is a failure somewhere.

Punctuation and Capitalization

In writing reports in connection with the unit, pupils will no doubt have occasions to write dates and place names. The teacher can ask pupils to observe the punctuation in sentences like the following: (1) Orville Wright made the first airplane flight on December 17, 1903, at Kitty Hawk, N.C.; (2) Beryl Markham flew from Abingdon, England, to Nova Scotia in September 1936.

On the basis of these and similar sentences, the pupils can formulate a rule for using the comma in dates and geographical names. The teacher may then wish to have pupils find the rule in their textbooks. Additional sentences for practice may be provided.

Using a similar inductive approach, the teacher can help pupils formulate a rule for punctuating appositives. To provide practice in using appositives, the teacher can write on the chalkboard the names of persons well known for high adventure and noun phrases describing these persons. The pupils then can be asked to write sentences in which they would use the phrases in apposition with the proper names.

The teacher should call to the pupils' attention that storytellers frequently use direct discourse to give vividness to their narratives. As pupils tell or write narratives, they should be encouraged to use the same device. Before pupils write, the teacher can point out the punctuation required in writing direct quotations as illustrated by a particular passage.

The passage below has been adapted from the original by changing direct quotations to indirect quotations. Pupils can rewrite a passage such as this, using direct quotations, then compare their version with the original.

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[7] William Bridgeman & Jacqueline Hazard. *The lonely sky.* (Henry Holt. 1955.) Excerpt reprinted in *Adventures for readers, book 2.* (Harcourt. 1958)

> Louis looked up into the red face of Captain Marvin. He saw the wide grin that the captain used when he was well pleased. The captain chuckled and said that Louis had nerve when it was needed and that was the kind of divers he needed. Louis filled his lungs with good clean air and asked whether he had passed the test. Captain Marvin exclaimed that Louis surely had passed. He said soberly that the test proved another thing. It proved that a hunk of shark meat can come in mighty handy.[8]

In connection with writing direct quotations, exercises can be developed for the use of apostrophes in contractions and commas in direct address.

Especially related to the theme of adventure are the uses of capitalization for words expressing place names, days of the week, months, holidays, historical eras, nationalities, languages and races.

Levels of Usage

To help pupils develop an awareness of the differences between acceptable patterns of speech and writing, the teacher may have pupils examine a narrative they have read to compare the vocabulary, sentence structure and usage in the sections of narration or description with the sections consisting of direct quotations. The pupils could then change the direct quotations to indirect quotations, noticing the changes necessary for acceptable written form.

On the basis of its reading and observations the class can make some generalizations about the occasions when colloquial or even substandard language may be used and when standard language is required.

Using Words Effectively

To make pupils aware of the importance of verbs in making writing vivid, the teacher may ask pupils to suggest a more specific verb for the italicized word or words in each of the sentences below which have been taken from selections that might be read during the unit. The pupils can then compare their suggestions with the verbs the authors used. (The word in parentheses at the end of each sentence is the original verb.)

1. "What's the matter with you, Hunter?" Commander Wheaton's voice *asked.* (blasted)
2. "I—I can't, sir," Stan *replied.* (blurted)
3. Stan *sat* on the cot, staring at the varnished floor. (hunched)
4. The first rivet *dropped* into his can. (plunked)
5. In minutes, the familiar white horseshoe of Niagara Falls *appeared* below the purple haze layer. (drifted)

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[8] Adapted from "Test Dive" by Willis Lindquist, in *Adventures for readers, book 1.* Mercury ed. (Harcourt. 1953)

6. He *looked* at the January sky and his thin, brown jaws *closed* wickedly on a quid of tobacco. (glowered—clamped)

7. The tricycle landing gear *touched* on the cement, and the pilot *pushed* a snake-eye switch with two fingers. (squealed—punched)

Pupils may be asked to watch for similar examples of picturemaking verbs and write them in their notebooks. A section of the bulletin board might be headed *Vivid Verbs,* and pupils can be asked to contribute examples.

Many of the selections about high adventure contain descriptive passages that effectively convey a single definite impression. The teacher might call attention to paragraphs like the following and ask pupils to decide what impression the author wished to convey and to indicate words or phrases that helped to create the impression:

> "He sat in the darkness. In the stillness. He listened, but the last sounds of the storm were gone. From his hollow in the mountainside he looked out and down, but there was only white snow and grey rock; only the ridge falling away into space. He strained his eyes downward for a flicker of light, but there was none. The hut was hidden beneath the bulge of the ridge (tonight it was empty, anyhow), and the valley and town of Kurtal were shut off by the intervening mass of the Dornelberg. . . . Kurtal . . . For the first time since early that morning he thought of the world below. Of his mother and his uncle. Far from comforting him, the image of home served only to fill him with such loneliness and emptiness as he had never known in his life before."[9]

> "They [divers working on a submerged wreck] peered out as it passed. The thing was a fish with an upright slab of a body about three feet thick. It was nine feet high and twelve feet long. It was like a living wall. It was denim blue with vertical black stripes thick as tree trunks. It had a high bulging forehead, a jutting, brutal, toothy mouth and transparent fluttering fins as big as palm fronds. The great fish turned about ponderously at the bow and paraded back alongside the wreck, rolling its inboard eye at Dumas and Falco as it passed them. They climbed out of the hatch and hung in mid-water, staring in bare wonder. The world of men and fish had turned inside out. Men had been shrunk to pet-size by this fish."[10]

Pupils might then be asked to write paragraphs of their own conveying a single impression, as of cold, heat, fear or height.

The teacher should direct attention to examples of figurative language found in many accounts of high adventure. Pupils might be asked to note

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[9] J. R. Ullman. *Banner in the sky.* (Lippincott. 1954.) Excerpt reprinted in *Good times through literature.* (Scott, Foresman. 1957)

[10] James Dugan. *Undersea explorer.* (Harper. 1957.) p. 83

the comparisons being made in sentences like the following and to discuss why each is appropriate.

1. "My fingers were as numb as flesh that is full of Novocain."
2. "The rivets were long and heavy. But the men handled them like carpet tacks."
3. "Gusts of fitful wind buffeted the plane, tossing it like a chip on waves."
4. "She [Mount Everest] was a mother hen, and the other mountains were chicks, under her wings. I, too, I felt, had only to spread my own wings to cover and shelter the brood that I loved."
5. "Night's black brush has swept over posts and poles, trees and earth, leaving no contrast between them to help a pilot's eye."
6. "The observer watched the intricate colonies of animals called siphonophores, which are assembled in weird strings like the crochet work of a lunatic."

Pupils can be encouraged to find and read to the class examples of figurative language. They will enjoy completing comparisons which the teacher may suggest, such as, "as icy cold as_____," "as brave as_____," "as dark as_____."

The teacher can make pupils conscious of the effective use of adjectives and adverbs by having them examine passages like the following: (As they read the paragraph the pupils might make a list of the adjectives and adverbs the author has used.)

> "We returned to the southern end of the ridge to build a cairn and then paid homage to the view. The day was one of those superlatively calm and clear ones which usually precede bad weather. The atmosphere was perfectly still and free from all clouds or vapors. Mountains fifty—nay, a hundred—miles off looked sharp and near. All their details—ridge and crag, snow and glacier—stood out with faultless definition. . . . Ten thousand feet beneath us were the green fields of Zermatt, dotted with chalets from which blue smoke rose lazily. Eight thousand feet below, on the other side, were the pastures of Brueil. There were forests black and gloomy and meadows bright and lively; bounding waterfalls and tranquil lakes; fertile lands and savage wastes; sunny plains and frigid plateaux. There were the most rugged forms and the most graceful outlines—bold, perpendicular cliffs and gentle, undulating slopes; rocky mountains and snowy mountains, sombre and solemn or glittering and white, with walls, turrets, pinnacles, pyramids, domes, cones and spires! There was every combination that the world can give and every contrast that the heart could desire."[11]

After making the list, pupils might discuss which adjectives or adverbs the author might have omitted because they served no purpose in making

[11] Edward Whymper. *Scrambles amongst the Alps.* (J. Murray. 1871.) Excerpt reprinted in *Great true adventures.* (Hawthorn. 1955)

the picture clear. Pupils need to recognize the dangers of using too many adjectives and the necessity for choosing carefully the ones that are used. Practice in using adjectives and adverbs with precision can be given by having pupils suggest picturemaking words for the blank spaces in sentences like these:

1. A_____campfire greeted the_____climbers as they returned_____at the end of the day.
2. From the top of the_____structure, the_____streets below looked_____and_____.
3. A_____wind whistled_____through the_____ _____openings in the tent.
4. The diver slipped_____over the side of the_____ vessel and_____began his_____descent.
5. The pilot felt_____as he stepped_____from the _____plane.

Writing Explanations

As they prepare oral and written reports about high adventure, pupils will no doubt have occasion to explain a device or a process. To help pupils present such explanations in a clear and interesting manner, the teacher might present one or more model expository passages and ask pupils to decide why each was effective. The pupils might draw up a list of standards against which they can check their own oral or written explanations. The checklist might include questions like these: (1) Do I know my subject thoroughly? (2) Have I presented the steps in a sensible order? (3) Have I taken into account my readers' or listeners' knowledge of the subject? (4) Have I avoided using language that is too technical? (5) Have I made use of comparisons or illustrations to help my readers or listeners visualize what I am explaining?

A model expository passage follows:

> "The principle of the diving-bell, ancient or modern, is very simple. Fix a lighted candle on a cork, and float it on a bowl of water. Turn a tumbler upside down, put it over the candle, and push the tumbler under the water. The candle will also go down, but it will remain dry and will continue to burn when it is below the level of the water outside the tumbler. The reason is simply that the air in the tumbler stays where it is because it cannot escape.
>
> But while no air escapes, its volume is reduced. Air, being a combination of gases, is easily compressed, and the pressure of the water forces it into a smaller space. The farther the tumbler is pressed down, the smaller this space becomes. But the candle continues to burn, until the oxygen in the air is exhausted. Then it goes out.
>
> A diving-bell is like an inverted tumbler, and the man inside can be compared with the lighted candle. The air he breathes is of the same

pressure as the water round him, so he can submerge his chest without harm. If he likes he can leave the diving-bell to do some quick underwater work, returning to take a new breath when he needs it."[12]

Spelling

During the course of the unit, emphasis should naturally be placed on the correct spelling of words related to the unit. A continued emphasis should be placed on the "100 spelling demons" and other errors common to the individual student and class. Each pupil should be encouraged to prepare an individual spelling booklet to accompany the unit. The booklet should contain his own list of words that trouble him in composition work, the spelling demons he may not have mastered, the unit spelling words and spelling tests taken during the progress of the unit. The teacher should check these spelling booklets at frequent intervals to insure progress in spelling. Pupils may also exchange booklets and check each other's work.

The words listed on page 38, from *Spelling Program, Grades 7-8-9*,[13] are related, at least by implication, to the subject matter of the unit in high adventure. The spelling of these words should be taught both functionally (as the words emerge or are used in connection with the unit experiences) and directly to secure complete mastery.

Speaking, Listening and Observing

Speaking

Teachers will find many opportunities for oral activities in connection with this unit. Conversation, reading aloud to entertain or inform, dramatizations, sharing experiences, storytelling, informal and formal discussions, oral reports, and choral reading are among the activities that can be related to the unit. The sections on storytelling and group discussion in *Tall Tales and Tunes* offer helpful suggestions.

Pronunciation. Practice in the use of the pronunciation key in a dictionary or other reference work can accompany the reading of a selection mentioning unfamiliar proper names or using a technical vocabulary.

Reading aloud. Many parts of accounts of high adventure lend themselves very effectively to reading aloud. The teacher might choose a short passage about an exciting moment and read it to the class first in a very matter-of-fact, monotonous way and then in a way that would re-create some of the excitement of the passage. Pupils might then discuss the methods the teacher used—changes in speed, volume and pitch—that helped to make the second reading more exciting. Each pupil might be asked to locate

[12] Patrick Pringle. *Modern adventures under the sea.* (Watts. 1959.) p. 14

[13] New York State Education Department. *Spelling program, grades 7-8-9.* (The Department. 1958)

Suggested Spelling List

Words Related to High Adventure

accident
accurate
ambition
angle
approximately
atmosphere
baggage
balloon
believe
break
built
cable
capable
career
choose
civilized
communication
companion
construction
convenience
curiosity
dam
desperate
determined
develop
difficulty
dread
effect
electrical
elements
elevator
engineer
enormous
equipped
exhausted
existence
experiences
experiment
explore
frontier
fuel
happening
heaven
heavier
height
hiking
icy
imagination
instrument
intelligent
international
inventor
investigate
judgment
knowledge
license
lightning
loaded
losing
machines
manufactured
marvelous
mathematics
mechanical
message
military
mineral
mission
motion
mountainous
mystery
occurred
operation
original
oxygen
partner
passenger
patience
personality
physical
pioneer
planes
planet
possession
powerful
practicing
pressure
proceed
protected
provisions
quarters
recreation
repair
revolution
rising
roar
route
scene
seize
silence
skillful
skis
smoking
source
stationary
stopping
strain
streak
strongly
struggle
studying
suffered
surrender
telescope
temperature
territory
thousands
thrill
thunder
tickets
tracks
trained
traveling
types
unit
unusual
valuable
various
vast
vicinity
voyage
waste
weather
weigh
winning
wounded
wreck
youth

an exciting or dramatic passage in the books or shorter selections he has read and to prepare to read it expressively to the class. A tape recording might be made of two or three of the presentations that the class considered most effective, and the tape could be played in other classes.

Dramatization. Scenes from some selections can be arranged by pupils in play form and dramatized for the class by performers reading aloud from a script.

Pupils may also write original dramatic sketches about incidents in the lives of people about whom they have read.

Choral reading. Some of the poems which might be read in connection with the unit lend themselves to choral reading; for example, Dromgoole's "The Bridge Builder," Rosemary and Stephen Benet's "Wilbur and Orville Wright," Trowbridge's "Darius Green and His Flying Machine."

Storytelling. Three varieties of storytelling are possible: reading a story aloud, retelling a story in the pupil's own words or telling an original story written by the pupil. The teacher might demonstrate the skills necessary in effective storytelling by reading or telling a story to the class.

Some guides might be developed by the class and written on the chalkboard. The following admonitions might be listed:

- Know your story well.
- Speak clearly so that all can hear.
- Check the pronunciation of unfamiliar words.
- Introduce the story in such a way as to create interest in the story.
- Avoid boring the audience with unnecessary details or repetition.
- Maintain good posture; avoid nervous motions of the hands or feet.
- Look at the audience.

Group discussion. A unit such as this gives opportunity for both informal and formal discussion. The teacher may prepare pupils for effective participation in discussion groups by leading the class discussion on such questions as these:

- Why is a chairman or moderator needed for a group discussion?
- What is his role?
- What does he do when a member of the group introduces material that is off the subject?
- How does he keep one member from monopolizing the discussion?

Responsibilities of individual members of the group should also be discussed:

- To express ideas clearly and briefly
- To listen courteously to contributions of others
- To avoid monopolizing the discussion

- To support opinions with reasons and facts
- To avoid criticizing the statements of others
- To help the group to arrive at decisions and conclusions

One effective way of studying techniques of group discussion is to record a discussion on a tape recorder, then play it back to observe both effective and undesirable points. The recording can be stopped at times for discussion, then started again until another point is reached where discussion is desirable. Such a point-by-point analysis by the class can be very effective if followed up by further practice.

Listening

Listening courteously without interrupting, listening for main topics in a speech or discussion, listening to note details and listening to discriminate between facts and opinions are some of the goals of good listeners. Teachers can at times direct the audience to listen for one or more of these purposes.

Listening to poetry is one of the oldest listening activities; the sound of poems is a major aspect in appreciation of their total meaning. Pupils should be alert to hear the melodic line, the chiming of vowel sounds and the rhythmic patterns.

Observing

Films, filmstrips, models, pictures and maps afford opportunities for observing. For instance, in connection with reading *Annapurna,* pupils should observe the details shown on maps of Asia and India. Using the color and symbol keys, they might compare neighboring regions as to population, elevation, rainfall and size. They could note the effect of elevation on climate in comparing the different climates along the same line of latitude.

Teachers who plan to show a film or filmstrip should preview the film so as to prepare specific activities including exercises to develop skills of observing. Before viewing the film, pupils should be made aware that they are to watch for details. For instance, after viewing *An Airplane Trip,* they may be asked to list the duties of the operating personnel or describe the structure of the plane. If there is time to project the film a second time, pupils can check on their memory and will be able to observe even more details.

Of course, it is to be expected that film viewing will have additional advantages besides those of practicing close observation. The teacher may find that a film will stimulate some pupils to read books or to write compositions based on their interest in the film.

CONCLUDING THE UNIT

The following are suggested as various means of reviewing information gathered from the unit and of practicing language skills acquired:

- One or more booklets or magazines prepared by the class entitled "Going Up" (or some other appropriate title) with original stories, real-life narratives, articles, photographs taken by members of the class, original drawings; a scrapbook of clipped articles and pictures, and a collection of thumbnail biographies of high adventurers
- A program of the "See It Now" or the "You Are There" type dealing with historic moments in high adventure (e.g., Lindbergh's landing at LeBourget or the Wright brothers' ascent at Kitty Hawk)
- A verse choir presentation of a poem dealing with high adventure
- The writing and reading of original high adventure stories or real-life incidents and poems
- Traveling exhibit of model planes (to be moved from classroom to classroom) accompanied by explanatory placards and one or more exhibitors or lecturers to give the name and purpose of each plane
- Assembly program involving a mock trial of one or more high adventurers who broke a law in accomplishing their adventure

EVALUATING OUTCOMES OF THE UNIT

Several methods and procedures helpful in measuring and recording the growth in language skills and appreciations are suggested below. Teachers may devise others to suit the needs of their classes.

1. Students might write a letter to the teacher stating what they have especially enjoyed about the unit, offering suggestions for the improvement of the unit and evaluating what they have learned from the unit.

2. An individual record sheet can serve as a personal evaluation for each student. The record could include test results, data from compositions and informal judgments of the teacher and pupils. A checklist or questionnaire can serve as a personal evaluation for each pupil. Such lists or questions are most effective when the items on the lists have been suggested and agreed upon by both the pupils and the teacher. The following checklist is one example:

Reading

Have you broadened your interest in reading as a leisure-time activity?
Have you learned what is meant by high adventure?

Have you become acquainted with people outstanding for their experiences with high adventure?

Have you gained in understanding of the satisfactions to be derived from participation in high adventure?

Have you become familiar with the vocabulary of high adventure?

Have you learned to distinguish between fiction and nonfiction?

Have you learned that nonfiction can offer excitement as well as fiction?

Have you learned to adjust your speed of reading to the purpose for which you are reading?

Have you learned to discover the author's purpose as you read?

Can you use reference materials more easily?

Writing

Have you learned to prepare an accurate and interesting report?

Have you added new words to your writing vocabulary?

Has your composition work improved? Do you use correct sentences? Is your writing more interesting because you have learned to use variety in sentences and to make careful word choices?

Have you improved your ability to use capital letters and marks of punctuation correctly?

Do you know how to use language on levels appropriate to a situation?

Has your spelling improved? Can you spell correctly the words presented for spelling during the unit?

Has your ability to proofread your writing improved?

Speaking, Listening and Observing

Has your ability to express yourself improved?

Have you developed the habit of checking the pronunciation of words?

Can you read aloud more effectively? Can you make your listeners feel the excitement of the situation being described?

Have you learned to tell a story or relate a personal experience in an interesting manner?

Have you participated actively in a discussion group?

Have you learned how to organize a discussion group?

Have you formed the habit of listening attentively and courteously to others as they express opinions and preferences?

Have you improved your powers of observation when viewing maps, charts, illustrations, exhibits, films, filmstrips or when taking a field trip?

3. The teacher watches pupils as they participate in committee activities and makes written note of specific evidence of improvement (or lack of it) in the ability of each individual to:

Work effectively as a member of a group.

Carry out one's individually assigned responsibility.

The teacher evaluates the overall work and accomplishment of each committee for (a) efficiency and thoroughness of the research, (b) merit and usefulness of the final committee report, (c) merit of the committee secretary's minutes and (d) the product of the committee's effort (if one was indicated).

4. The answers to questions like the following will help the teacher judge whether the unit in high adventure has promoted desirable attitudes:

- Have pupils developed a respect for reliable, factual information and data in the field of high adventure as contrasted with fanciful or wild improbability? Have they added to their stock of reliable information?
- Are pupils able to make intelligent application of quotations like the following to achievement in the field of high adventure:

  "Genius is one percent inspiration and ninety-nine percent perspiration." *Edison.*

  "Chop your own wood and it will warm you twice." *Inscription over Henry Ford's fireplace.*
- Can pupils explain why Lindbergh disliked the sobriquet which the newspapers insisted upon giving him: "The Flying Fool"?
- Can pupils explain the meaning of Amelia Earhart Putnam's lines?

  Courage is the price that life exacts for granting peace.
  The soul that knows it not, knows no release
  From little things;
  Knows not the livid loneliness of fear,
  Nor mountain heights where bitter joy can hear
  The sound of wings.
- Can pupils explain and apply either of these two quotations from William Bolitho to their study of high adventure?

  "An adventure differs from a mere feat in that it is tied to the eternally unattainable. Only one end of the rope is in the hand, the other is not visible."

  "The adventurer is within us, and he contests for our favor with the social man we are obliged to be. These two sorts of life are incompatible; one we hanker after, the other we are obliged to. There is no conflict so deep and bitter as this."
- Do pupils understand the implications of the term *high adventure?*
- Can pupils react appropriately to the following statement?

  The opportunity for adventure has not died out; in fact, modern times offer richer, more varied, more feasible adventure opportunity than any age yet known to mankind.

DEVELOPMENTAL

This chart has been prepared to suggest some of the ways in which writing, speaking, listening and observing may be correlated with reading. In general, a balance has been provided among the various areas; however, reading activities have been presented first, for the underlying purpose of the unit is to take advantage of interest in high adventure to motivate both intensive and extensive reading.

It is expected that teachers will be inventive in adding to these suggestions, in modifying or rejecting procedures and adapting the materials or methods to the abilities and maturity levels of pupils in their classes.

In conjunction with any activity, the teacher, as occasion or need arises, will introduce a skills activity such as those suggested in the section "Developing Skills through Activities." Skill drills or other work for developing

Reading	*Writing*
1. Class reads in common a selection having to do with one of the phases of high adventure. (See classified lists of selections, appendix.)	1. Without consulting a dictionary, pupils write a definition of *adventure.*
2. Class reads selections which present accounts of other kinds of high adventure.	2. Pupils revise their definitions of *adventure* and write a definition of *high adventure.* Pupils fill out an inventory of high adventure. (See "Presenting the Unit.") Pupils write a brief account of one of their experiences with high adventure or, lacking direct experience, write an account of their most thrilling experience.

ACTIVITIES

specific skills are not included in the chart, as the needs of individual classes will differ, and the teacher will know best at what point a skill should be stressed.

Some of the activities are particularly adaptable to group work; others are better undertaken by individual pupils. The teacher should feel free to use whichever approach seems desirable. The sections "Organizing the Unit" and "Committee Work" may be helpful to teachers and classes who wish to organize committees or discussion groups.

The chart is best read horizontally, starting with item one in the left-hand column and then reading item 1 in the second, third and fourth columns before going down to item 2.

Speaking

1. Class participates in discussion of the elements of excitement, suspense and danger in the selection read.

Individuals read their definitions of adventure, and class discusses the effectiveness of the definitions.

2. Class participates in a discussion of the selections read, taking up questions like the following:

- In what ways are the kinds of high adventure similar? How do they differ?
- Which kind of high adventure do you find most thrilling? Why?
- What special obstacles must mountain climbers, test pilots and other adventurers overcome?

Pupils read aloud their accounts of their own experiences with high adventure.

Pupils read to the class an exciting passage from one of the selections. They practice the reading in order to convey to listeners the excitement in the passage.

Listening and Observing

1. Pupils listen courteously to the contributions of classmates in discussion. They listen carefully so as to avoid unnecessary repetition of a point already made and to refrain from offering material that is "off the subject."

2. Pupils listen to contributions of their classmates so as to agree and disagree with them.

Pupils view films or filmstrips that present some of the types of high adventure about which the class has read.

Pupils listen to their classmates' accounts of high adventure in order to select the two or three best ones to be preserved on tape.

Reading	*Writing*
3. As pupils read, they locate and define the special vocabulary of high adventure. They try to derive meanings from context and use the dictionary to check the accuracy of meanings derived from context. (See "Building Vocabulary.")	3. Individuals or groups assume responsibility for preparing nontechnical definitions of words which are associated with the various fields of high adventure. Committees of specialists for each field might prepare a glossary to be duplicated in its final form for each pupil's notebook.
4. Pupils examine table of contents and indexes of their literature textbooks and supplemental reading books in the classroom to locate materials about high adventure. Pupils consult the library card catalog and the *Readers' Guide* to discover further possible reading materials for the unit.	4. A committee or committees compile a briefly annotated bibliography of the reading materials that are available.
5. Pupils engage in wide reading of books and stories about high adventure.	5. Pupils prepare a reading record of the books and stories read during the unit, including the title, author and a brief summary of the content. Pupils write a report of one of the books read. Reports may take many forms, such as a diary of one of the persons in the book, a dramatization of one of the exciting moments, a letter to a friend in which the book is recommended, an interview between the reader and the author, a justification or a condemnation of the actions of one of the persons in the book, a newspaper article.
6. Pupils select one person connected with high adventure or one special aspect of high adventure and, using a variety of reference sources, collect accurate information about the person or subject.	6. Pupils make written notes on their subject for research. Pupils prepare an outline for a report based on their research. Pupils prepare an individual or group report based on their research.

Speaking	*Listening and Observing*
3. Pupils present to class oral definitions of some of the more difficult terms or those involving more than a one-sentence definition.	3. Pupils listen critically to the definitions read, to judge whether each is clearly stated and can be understood by a person who is not an expert in the field.
4. Class discusses whether books and selections suggested for the bibliography are relevant and appropriate.	4. Pupils listen to the reasons presented for a book's inclusion in the bibliography and judge whether the reasons are sound.
5. Pupils present oral reports on their reading, such as a sales talk, a demonstration, an imaginary interview between a reporter and the author or a person in the book, a reading aloud of a particularly significant or exciting incident, a debate, a panel discussion, a monolog, a playlet. Pupils read aloud their written reports on wide reading.	5. Pupils listen to the oral reports or the reading of written reports in order to gain factual information and to discover books they might like to read.
6. Pupils make periodic oral reports on the progress of their research. Pupils present reports growing out of their research. These reports need not be formal. A committee might plan ways in which the re-	6. Pupils listen and take notes on reports presented so that they can ask intelligent questions of the speakers.

Reading	*Writing*
7. The teacher selects a poem about flying (or one of the other kinds of high adventure) in an anthology or provides copies of the poem for the pupils. The teacher reads the poem through with the class, clarifying vocabulary and concepts that might be confusing. Class notes the poetic language used and rhyme, rhythm and other poetic devices.	7-8. After reading several poems, many pupils may wish to produce an original poem. Some pupils may wish to write a poem about a well-known person, using a treatment similar to that in the Benets' poem about the Wright brothers. Other pupils might attempt to write a lyric poem that conveys the thrill and excitement of flying as shown in "High Flight," "Growing Up" or "Up Silver Stairsteps." Pupils incapable of writing longer verse may enjoy experimenting with limericks. At first the teacher might suggest the first line. ("There was a young man in a plane;" "As the pilot took off in the jet;" "There was a brave aviatrix.")
8. The teacher selects other poems for class reading, proceeding from poems that are relatively simple in form and appealing in content to poems that deal with relatively more mature concepts and are presented in more abstract terms.	
9. The teacher reads aloud a short story of science fiction or assigns the reading of such a story if sufficient copies of it are available. As the pupils listen to the teacher's reading or as they read the story silently, they note details that the author has used to make the story believable.	9. Pupils may engage in one or more writing activities like the following: • Write an original science fiction story. • Imagine that it is the year 2,000 and you are living on the moon or one of the planets. Write to a friend living on earth and describe a typical day in your life. • Imagine that you are a newspaper reporter and write a news article describing the departure from earth of a group of "pioneers" who

Speaking	*Listening and Observing*
ports can be presented interestingly (panel discussions, quiz programs, demonstrations, interviews, bulletin board displays, exhibits).	
7. Pupils participate in choral reading of the poem, or individual pupils practice reading the poem aloud.	7. Pupils listen to the oral reading so that they can offer suggestions for more effective interpretation.
8. Pupils participate in discussion of the poems read. Pupils prepare to read orally the poems read in class. Pupils participate in choral reading of one or more of the poems read in class. Some pupils read aloud their original verses.	8. Pupils listen to the choral reading of the poems. By watching the conductor of the verse choir, they learn to come in on time for their particular parts and to follow his directions for interpretation. Pupils listen to the reading of poems to decide which interpretations are good enough to be presented during a verse-reading program or to be preserved on tape.
9. The class discusses questions like the following: • Why are science fiction stories popular? • What are the qualities of a "good" science fiction story? (Class may draw up a list of standards for judging the effectiveness of science fiction stories.) • What science fiction moving pictures and television programs have you seen? Which ones were particularly good? Why? • What qualities besides a vivid	9. Pupils listen attentively to the ideas of their classmates so that they may contribute intelligently to the discussion. Pupils listen to the class discussion with the definite purpose of increasing their knowledge of a popular type of fiction and of developing their ability to distinguish "good" science fiction from that which is sensational and poorly written. Pupils listen to the reading of their classmates' original science fiction writing, applying the standards for judging science fiction that have been previously discussed.

Reading	*Writing*
	are leaving to start a settlement on the moon. • Imagine that you are a member of the chamber of commerce of a city built on the moon or another planet. Write an article describing the advantages of living in your city, so that new residents will be attracted.
10. Pupils read newspapers and current magazines to locate articles about high adventure. Pupils read to compare accounts of the same event in two or more newspapers, noting differences in the use of headlines, selection of details, the choice of words and the general tone. Pupils begin a picture and clipping file of material relating to high adventure. They prepare an index for the file.	10. Pupils engage in writing activities like the following: • Select a real or an imaginary high adventure about which you have read and write up the incident as it might appear in a newspaper. (Some pupils may wish to attempt two versions of the same story: one as it might appear in a sensational newspaper and a second as it might be presented in a conservative paper.) • Write an article that might grow out of an interview between you, a reporter, and a person noted for high adventure activity. • Write appropriate headline for an article you have written or write headlines for a number of different eventful moments in the history of high adventure. • Write a newspaper editorial in which you praise or criticize the activities of a person engaged in some phase of high adventure. • Write a letter to the editor of a newspaper or a magazine in which

Speaking	*Listening and Observing*
imagination should a writer of science fiction possess? • Which authors are well known as writers of science fiction? Which of their stories have you read that you would recommend to others? • How soon do you believe that interplanetary travel will become a reality? What facts do you have to support your opinions? Pupils read aloud their original science fiction writing.	Pupils view films and filmstrips about the moon and planets and about rocket and missile development. Pupils visit a planetarium.
10. Pupils discuss the similarities and differences in two newspapers' accounts of the same event. Pupils play the role of a radio or television news commentator giving a report on the latest news in the field of high adventure. In groups of two, pupils participate in imaginary interviews between a reporter and a person associated with high adventure.	10. Pupils observe the format used in a number of different newspapers. They note the kinds of type used in headlines, and the use of pictures and captions accompanying the pictures. Pupils listen to the interviews in order to suggest other questions to be asked.

Reading	*Writing*
	you comment favorably or unfavorably on an article in his publication.
11. Pupils make a survey of magazines that are devoted exclusively to certain types of high adventure (aviation or skindiving, for instance).	11. Pupils take notes on the magazines being surveyed in order to fill out a report form that would include a magazine's full title, publisher, price, frequency of issue, purpose, types of material used, illustrations, possible appeal to readers.
12. Pupils read classified advertisements in newspapers and magazines to become acquainted with jobs available for men or women in industries or services related to high adventure.	12. Pupils write letters requesting free materials about job opportunities when a classified advertisement mentions that such materials are available. After examining a number of advertisements, pupils write a paragraph having as its topic sentence "I think that I should like to work as a_____." Pupils write to a person who engages in some kind of high adventure as a vocation or an avocation and invite him to talk to the class or a larger group of pupils about his experiences.
13. Pupils examine previews of television programs and motion pictures to locate presentations that show promise of dealing with high adventure.	13. After seeing a television program or motion picture about high adventure, pupils write a critical review of it.
14. Pupils read timetables of railroads and airlines, and schedules of steamships to compare travel times.	14. Pupils create imaginary timetables for some year in the distant future. Pupils write imaginary advertisements for the travel section of a newspaper in a distant year.

Speaking	*Listening and Observing*
11. Pupils make reports on magazines surveyed, presenting a brief summary of information on the report sheet and indicating a personal evaluation of the magazine.	11. Pupils listen to the reports, trying to decide whether they feel that the magazines being discussed would merit their looking at future issues. Pupils observe the format of the magazines they are surveying, noting the quality of the paper used, the layout of articles and pictures, and the type of advertising presented.
12. Groups of pupils participate in panel discussions about the job opportunities available in fields associated with high adventure. Individuals ask the guest speakers questions about their experiences.	12. Pupils listen attentively to the contributions of the panel members so that they can participate in the discussion period that follows. Pupils listen and take notes on the presentations made by guest speakers so that they can ask intelligent questions during a question and answer period. Pupils view films dealing with the work of an airline pilot, an airline hostess, a skin diver or other persons who earn their living engaging in some activity connected with high adventure.
13. Pupils discuss television and motion pictures they have seen indicating their reasons for having enjoyed or not enjoyed the particular shows.	13. Pupils note the use made of sound effects and background music in the programs and motion pictures they have viewed.
14. Pupils imagine that they are members of the Space Explorers Club and are attending a meeting of the club held on a day 50 years from now. Each member will present an account of his latest travels in outer space.	14. Pupils listen to be sure that the rules of parliamentary procedure are not being violated and to check the plausibility of the travel experiences being described.

APPENDIX A

Classified Lists of Selections

The following selections are to be found in anthologies commonly used in junior high school English classes. For the titles of the anthologies see "Key to Symbols Used," which follows these listings.

AVIATION

Fiction

Blanton, L. D. The long night. AAA, p. 192
Carter, Russell G. Parachute warning. TT2, p. 12
Conley, Jerry. Who is Canary? Pan, p. 117
Findlay, D. K. A spot of adversity. OYO, p. 24
Frank, Pat. The Christmas bogey. AAA, p. 184
Gallico, Paul. Bombardier. EL, p. 211
Harvey, Frank. The frightened pilot. RR3, p. 280
———— Test jump. TT6, p. 220
Leyson, Burr. Into the unknown. WE, p. 480; WWW, p. 197
Masselink, Ben. Prove you love me. TT6, p. 80
Michener, James. Landing the jets. LL, p. 379
Miller, Hunt. Pilot's choice. A2-Oed, p. 455; GTL, p. 16; PPJ, p. 421
Miller, Mike. Kid at the stick. TTa, p. 141
Schramm, Wilbur. The blue air over Kansas. RR3, p. 216
White, Robb. Disaster island. RR2, p. 2

Nonfiction

Bridgeman, William, & Coombs, Charles. Test pilot. AB, p. 240
———— & **Hazard, Jacqueline.** The lonely sky. A2-Oed, p. 293
Carlisle, Norman. Treasure from the air. TT2, p. 57
Clark, Leonard F. An American who dared to dream. RR3, p. 267
Cochran, Jacqueline. I reached the stars the hard way. GTL, p. 145
Coombs, Charles. Skyrocketing into the unknown. AR-Oed, p. 309; HT, p. 346
Cottler, Joseph, & Jaffe, Haym. Men of flight. HT, p. 332
———— The Wright brothers. PPJ, p. 163
Cox, Joseph. Dangerous cargo. TT5, p. 129
Drake, Francis. Test pilot. PPE, p. 506
Earhart, Amelia. Wings for you. AR-Oed, p. 294
Everest, F. K. Breaking the heat barrier. A1-Oed, p. 376
Ford, Corey. The ghost bomb. TT4, p. 38
Fraser, Chelsea. How a woman duplicated man's most famous flight. RL2, p. 559
Garst, Shannon. Amelia Earhart, heroine of the skies. NT, p. 367

Gunther, John. Flight over wheat fields. GTL, p. 376
Grayson, J. J. The lone eagle. TT2, p. 74
Hagedorn, Herman. Lindbergh. AR-Oed, p. 299
Harvey, Holman. Flying windmills. TT2, p. 53
Hawthorne, Nathaniel. The winged horse. NT, p. 317
James, E. L. Lindbergh's flight. WE, p. 519
Langewiesche, Wolfgang. Bringing 'em in at Idlewild. AR-Oed, p. 283
———— Knapsack of salvation. AT, p. 449
———— The long jump. PPA, p. 215
Lederer, W. J. Inside a hurricane. A2-med., p. 145
Lindbergh, Anne. Listen! the wind is rising. WP, p. 27
Lindbergh, Charles. Flying the mail. A2-Oed., p. 281
Markham, Beryl. West with the night. AT, p. 438
Mulvey, T. J. Doing a Tremblay. PPE, p. 515
Murrow, E. R. In the eye of the hurricane. RR3, p. 535
Newcomb, Ellsworth. Flight nurse. A1-med., p. 412
Pyle, Ernie. Aircraft carrier. OYO, p. 356
———— The thunderbird's return. PPJ, p. 483
Saint-Exupéry, Antoine de. Mermoz: Pioneer of the airways. OYO, p. 335
Shippen, K. B. The clouds over the Catskills. RR2, p. 421
———— Desert storm. RR1, p. 403
———— Igor Sikorsky and his helicopter. RR1, p. 448
———— Journey into space. NH1, p. 307
———— Kitty Hawk. AR-Oed., p. 289
———— Lost. AAA, p. 462; MPan, p. 416
Witkin, Richard. How flight 932 got to Paris. AT, p. 182
Wright, Orville. How I learned to fly. JA, p. 330
Unsigned. Three miles a minute—down? WA, p. 402

Poetry

Benet, R. C. & Benet, S. V. Wilbur and Orville Wright. RL2, p. 528
Dorrance, Dick. Cockpit in the clouds. PPE, p. 501
Hall, E. V. The first airman. PPJ, p. 420
Hickey, D. W. To an aviator. PPJ, p. 427
Hires, Harrison. Sixty hours away. AB, p. 245
Koopman, H. L. Icarus. NT, p. 307
Lindbergh, Anne. Growing up. RR3, p. 415
Magee, J. G. High flight. A2-med., p. 89; FHO, p. 161; HT, p. 332; Pan, p. 156; PPE, p. 504; RR2, p. 22; WP, p. 241
Nathan, Robert. Captain Colin P. Kelly, Jr. AAA, p. 467
Peabody, J. P. Icarus and Daedalus. MP, p. 154
Roberts, Cecil. Prayer for a pilot. A1-Oed., p. 252

Stuart, Jesse. Up silver stairsteps. WP, p. 11
Towbridge, J. T. Darius Green and his flying machine. AAA, p. 235; C, p. 168; HT, p. 337; PPJ, p. 86

Play

Powers, Tom. Emergency—stand by! A2-med., p. 34

UNDERSEA EXPLORATION AND INVENTION

Fiction

Lindquist, Willis. Test dive. A1-med., p. 295
Nordhoff, Charles. I turn pearl diver. EL, p. 65
Scoville, S. J. The reef. AR-med., p. 33; PPA, p. 154
Verne, Jules. The monster. Pan, p. 199
Waters, Don. Man-killer. LA, p. 315

Nonfiction

Adams, H. Facing death under the sea. C, p. 426
Beebe, William. On the ocean's floor. GTL, p. 377
Berge, Victor, & Lanier, H. W. The terror of the deep. GTL, p. 364; WP, p. 12
Cooper, A. C. & Palmer, Charles. A world record for deep-sea diving. NH1, p. 243
Cousteau, J. Y. Shark close-ups. HT, p. 360; LL, p. 19; WA, p. 422
Craig, John D. Contract with danger. WP, p. 20
———— Encounter with an octopus. JA, p. 12
———— Motion pictures under the sea. C, p. 371
Dugan, James. Exploring the undersea realm. A1-Oed., p. 382
———— First of the menfish. A2-med., p. 169
Ellsberg, Edward. The first tunnel. OYO, p. 360
Floherty, J. J. Pearls and perils. WH, p. 233
Hubler, Richard. Under the deep blue sea. TT4, p. 116
Kent, George. Mister imagination. AAA, p. 178; MPan, p. 127
Price, Willard. Operation octopus. TT3, p. 28
Reiseberg, H. E. I dive for treasure. HT, p. 240

Television Play

Schulberg, Budd. The pharmacist's mate. AT, p. 214; LL, p. 409

EXPLORATION OF SPACE

Fiction

Grinnell, David. Top secret. A2-Oed., p. 483
Hallstead, W. F. Space-lane cadet. AAA, p. 248; RR2, p. 428
Heinlein, Robert. The green hills of earth. NH2, p. 190
Ley, Willy. Nonstop to the moon. A1-med., p. 306

Nonfiction

Baker, Robert. The man in the moon. WE, p. 485
Clarke, A. C. Flight to the moon. LL, p. 252; WH, p. 289
De Seversky, A. P. Your trip into space. WV, p. 8
Fitzpatrick, Donovan. Rocket to the moon. AB, p. 247
Haber, Heinz. Can we survive in space? A2-med., p. 174; EL, p. 473; FHO, p. 515
Poole, Lynn. Your trip into space. AR-Oed., p. 316
———— Off to the moon. WWW, p. 201
Richardson, R. S. The day after we land on Mars. AAA, p. 212
Wyler, Rose. Can life exist on other planets? AB, p. 252

Poetry

Ginsberg, Louis. Now a satellite. AAA, p. 216
Henniker-Heaton, P. J. Post early for space. EL, p. 469; RR2, p. 437
Otis, A. F. Lullaby for a young modern. GTL, p. 201

TALL STRUCTURES

Fiction

Carter, R. G. High climber. RR1, p. 393; WV, p. 119
Davis, L. R. Why bother with ladders? C, p. 127
Finney, Jack. Contents of the dead man's pockets. TT6, p. 18
Heyliger, William. Steelman's nerve. AT, p. 381
Major, R. H. Climbing against death. TT5, p. 129
Nachod, L. P. Danger in the wind. AAA, p. 21
Ware, Leon. The phantom of the bridge. WWW, p. 182

Nonfiction

Wolfert, Ira. Seven wonders of American engineering. A2-Oed., p. 318

Poetry

Dromgoole, W. A. The bridge builder. AT, p. 244; NH 2, p. 313; RL 3, p. 412; RR2, p. 412
LeGallienne, Richard. Brooklyn Bridge at dawn. Pan, p. 129
Murton, J. W. Song of the builders. P, p. 132
Sandburg, Carl. Prayers of steel. FHO, p. 198; NH2, p. 256; PPA, p. 188

MOUNTAINEERING

Fiction

Lavender, David. High victory. RR1, p. 383
Lee, Leonard. Conquest. OYO, p. 50
Surdez, Georges. The end of the rope. AT, p. 122
Ullman, James R. Banner in the sky. GTL, p. 345
———— High peril. RR3, p. 2

Nonfiction

Douglas, W. O. Climb to victory. A2-Oed., p. 544; (same selection with different title) EL, p. 437

———— Climbing Kloochman. WP, p. 4; (same selection with different title) LL, p. 143; NH 2, p. 120; PPA, p. 166; RL2, p. 343; RR2, p. 87

Hillary, Sir Edmund. The summit. WE, p. 434

Hubler, R. G. Classroom in the sky. AB, p. 132

Norgay, Tenzing, & Ullman, J. R. A man against the sky. A2-Oed., p. 460

Sack, John. The butcher. HT, p. 263

Ullman, J. R. What price mountain climbing. TT2, p. 18

Poetry

Davies, M. C. The peak. GTL, p. 354

Key to Symbols Used in Appendix A

A1-Med.	Ross, J. M. & others. Adventures for readers, book 1; Mercury ed. Harcourt. 1953
A1-Oed.	O'Daly, E. C. & Nieman, E. W. Adventures for readers, book 1; Olympic ed. Harcourt. 1958
A2-Med.	Ross, J. M. & others. Adventures for readers, book 2; Mercury ed. Harcourt. 1953
A2-Oed.	Nieman, E. W. & O'Daly, E. C. Adventures for readers, book 2; Olympic ed. Harcourt. 1958
AAA	Pooley, R. C. & others. All around America. Scott. 1959
AB	Jewett, Arno, & others. Adventure bound. Houghton. 1956
AR-Med.	Ross, J. M. & others. Adventures in reading; Mercury ed. Harcourt. 1952
AR-Oed.	Lodge, E. & Braymer, M. Adventures in reading; Olympic ed. Harcourt. 1958
AT	Potell, H. & others. Adventures for today. Harcourt. 1955
C	Norvell, G. W. & Hovious, C. Conquest, book 2. Heath. 1947
EL	Wagenheim, H. H. & others. Exploring life. Holt. 1956
FHO	Husband, J. D. & Bright, F. F. From here on. Lippincott. 1954
GTL	Pooley, R. C. & others. Good times through literature. Scott. 1957
HT	Sheldon, William, & McCracken, Robert. High trails. Allyn and Bacon. 1958
JA	Jewett, Arno, & others. Journeys into America. Houghton. 1956
LA	Bright, Frank. Looking ahead. Lippincott. 1953

LL	**Jewett, Arno, & others.** Literature for life. Houghton. 1958
MP	**Gray, W. S. & others.** More parades. Scott. 1957
MPan	**Gray, W. S. & others.** More panoramas. Scott. 1957
NH1	**Brewton, J. E. & others.** New horizons through reading and literature, book 1. Laidlaw. 1958
NH2	**Brewton, J. E. & others.** New horizons through reading and literature, book 2. Laidlaw. 1958
NT	**Wagenheim, H. H. & others.** New trails. Holt. 1958
OYO	**Wood, W. R.** On your own. Lippincott. 1953
P	**Gray, W. S. & others.** Parades. Scott. 1956
Pan	**Gray, W. S. & others.** Panoramas. Scott. 1957
PPA	**Iverson, W. J. & McCarthy, A. L.** Prose and poetry adventures. Singer. 1957
PPE	**Agnew, J. K. & McCarthy, A. L.** Prose and poetry for enjoyment. Singer. 1955
PPJ	**Iverson, W. J. & McCarthy, A. L.** Prose and poetry journeys. Singer. 1957
RL2	**Eberhart, Wilfred, & others.** Reading literature, book 2; rev. ed. Row Peterson. 1955
RL3	**Eberhart, Wilfred, & others.** Reading literature, book 3; rev. ed. Row Peterson. 1955
RR1	**Witty, P. A. & others.** Reading roundup, book 1. Heath. 1958
RR2	**Witty, P. A. & others.** Reading roundup, book 2. Heath. 1958
RR3	**Witty, P. A. & others.** Reading roundup, book 3. Heath. 1958
TT2	**Strang, R. & Roberts, R.** Teen-age tales, book 2. Heath. 1954
TT3	**Strang, R. & Heavey, R.** Teen-age tales, book 3. Heath. 1956
TT4	**Roberts, R. & Barbe, W.** Teen-age tales, book 4. Heath. 1957
TT5	**Heavey, R. & Stewart, H. L.** Teen-age tales, book 5. Heath. 1957
TT6	**Strang, R. & Melnik, A.** Teen-age tales, book 6. Heath. 1958
TTa	**Heavey, R. & Stewart, H. L.** Teen-age tales, book A. Heath. 1959
WA	**Bailey, M. & Leavell, U. W.** Worlds of adventure; rev. ed. American. 1956
WE	**Bailey, M. & Leavell, U. W.** Worlds to explore; rev. ed. American. 1956
WH	**Wagenheim, H. H. & others.** Wide horizons. Holt. 1958
WP	**Bailey, M. & Leavel, U. W.** Worlds of people; rev. ed. American. 1956

WV Sheldon, William, & McCracken, Robert. Widening views. Allyn and Bacon. 1958

WWW Pooley, R. C. & others. Wide, wide world. Scott. 1959

APPENDIX B: PUPILS' BIBLIOGRAPHY

Key to Symbols: *E*—below eighth grade reading level, *NF*—nonfiction, *NFC*—nonfiction collection, *F*—fiction, *FC*—fiction collection, *A*—airplanes and flying, *M*—mountaineering, *S*—conquest of space, *C*—lofty construction, *U*—underwater exploration

Adler, Irving. Man-made moons. John Day. 1957. $2.95. NF-S

Anderson, W. R. Nautilus—90—north. World. 1959. $3.95. NF-U

Archibald, Joseph. Aviation cadet. Longmans. 1955. $2.75. F-A

Asimov, Isaac. David Starr, space ranger, by Paul French, *pseud.* Doubleday. 1952. $2.50. F-S

———— End of eternity. Doubleday. 1955. $2.95. F-S

———— Lucky Starr and the pirates of the asteroids and sequels, by Paul French, *pseud.* Doubleday. 1953. $2.75. F-S

———— Naked sun. Doubleday. 1957. $2.95. F-S

Atwater, M. M. Avalanche patrol. Random. 1951. $2.95. F-M

Balchen, Bernt. Come north with me. Dutton. 1958. $5. NF-A

Beach, E. L. Run silent, run deep. Holt. 1955. $3.95. F-U

———— Submarine! Holt. 1952. $3.50. NF-U

Bechdolt, Jack. Going up. Abingdon-Cokesbury. 1948. $2.50. NF-C

Beebe, William. Exploring with Beebe. Putnam. 1932. $3.75. NF-U

———— Half mile down. Duell. 1951. $6. NF-U

Berry, Erick. Green door to the sea. Viking. 1955. $2.75. F-U

Billings, Henry. Bridges. Viking. 1956. $3.50. NF-C

———— Man under water. Viking. 1954. $3. NF-U

Bishop, R. W. From kite to Kitty Hawk. Corwell. 1958. $3. NF-A

Bond, Nelson. Remarkable exploits of Lancelot Biggs, spaceman. Doubleday. 1950. $1.95. F-S

Bradbury, Ray. Martian chronicles. Doubleday. 1950. $2.95. F-S

Branley, F. M. Lodestar. Crowell. 1951. $3. F-S

Breckenfeld, V. G. High trail, by Vivian Breck, *pseud.* Doubleday. 1948. $2.50. F-M

Brickhill, Paul. Reach for the sky. Norton. 1954. $3.95. NF-A

Bridgeman, William, & Hazard, Jacqueline. The lonely sky. Holt. 1955. $3.95. NF-A

Brier, H. M. Skyblazer. Random. 1946. $2.95. F-A

———— Skycruiser. Random. 1939. *o.p.* F-A

———— Sky freighter. Random. 1941. *o.p.* F-A

Brown, Slater. Spaceward bound. Prentice-Hall. 1955. $2.95. F-A

Bryan, Joseph. Aircraft carrier. Ballantine. 1954. *o.p.* NF-A

Byrd, R. E. Discovery. Putnam. 1935. *o.p.* NF-A

———— Exploring with Byrd. Putnam. 1937. *o.p.* NF-A

———— Skyward. Putnam. 1928. $5. NF-A

Caidin, Martin. Countdown for tomorrow. Dutton. 1958. $4.95. NF-S

———— Worlds in space. Holt. 1954. *o.p.* NF-S

E **Capon, Paul.** Lost: a moon. Bobbs-Merrill. 1955. $2.75. F-S

Carrier, Rick. Dive. W. Funk. 1955. $4.95. NF-U

Carson, Rachel. The sea around us. Oxford. 1951. $3.75. NF-U

Charnley, M. W. Boy's life of the Wright Brothers. Harper. 1928. $3. NF-A

Clark, Eugenie. Lady with a spear. Harper. 1953. $3.50. NF-U

Clarke, A. C. Boy beneath the sea. Harper. 1958. $2.50. NF-U

———— Going into space. Harper. 1954. $2.50. NF-S

———— Islands in the sky. Winston. 1952. $2.50. F-S

———— Other side of the sky. Harcourt. 1958. $3.95. FC-S

———— Prelude to space. Gnome. 1954. $2.50. F-S

———— Sands of Mars. Gnome. 1952. $2.75. F-S

E **Coggins, Jack, & Pratt, Fletcher.** Rockets, satellites, and space travel. Random. 1958. $1.95. NF-S

E ———— By space ship to the moon. Random. 1958. $1. NF-S

E **Colby, C. B.** Frogman. Coward-McCann. 1954. $1.25. NF-U

E ———— Helicopters to the rescue. Coward-McCann. 1958. $2. NF-A

E ———— Our fighting jets. Coward-McCann. 1951. $2. NF-A

Conklin, Groff. Big book of science fiction. Crown. 1950. *o.p.* FC-S

———— Possible worlds of science fiction. Vanguard. 1951. $3.75. FC-S

E **Considine, Bob, & Lawson, Ted.** Thirty seconds over Tokyo. Random. 1953. $1.95. (Landmark books). NF-A

Cooke, D. E. The narrow ledge of fear. Nelson. 1954. $2.50. F-M

Coombs, C. I. Wings at sea. Morrow. 1958. $3.75. NF-A

Cousteau, J. Y. & Dugan, James, *ed.* Captain Cousteau's underwater treasury. Harper. $5.95. FC & NFC-U

Cousteau, J. Y. & Dumas, Frederic. The silent world. Harper. 1953. $5. NF-U

Craig, J. D. Danger is my business. Simon & Schuster. 1938. *o.p.* NF-U

Crile, Jane. Treasure-diving holidays. Viking. 1954. $3.95. NF-U

Crisp, Frank. Devil diver. Coward-McCann. 1954. $3. F-U

———— Haunted reef. Coward-McCann. 1952. $3. F-U

———— The Java wreckmen. Coward-McCann. 1956. $3. F-U

———— The Manila menfish. Coward-McCann. 1957. $3. F-U

Cross, J. K. The angry planet. Coward-McCann. 1946. $2.75. F-S

———— Red journey back. Coward-McCann. 1954. *o.p.* F-S

Dana, R. H. Two years before the mast. Dodd. 1946. $3.50. NF

DeLeeuw, A. L. The story of Amelia Earhart. Grosset. 1955. $1.50. NF-A

E Del Rey, Lester. Marooned on Mars. Winston. 1952. $2.50. F-S

E ———— Mission to the moon. Winston. 1956. $2.50. F-S

E ———— Rockets through space. Winston. 1957. $3.95. NF-S

E ———— Step to the stars. Winston. 1954. $2.50. F-S

E Dietz, David. All about satellites and space ships. Random. 1958. $1.95. NF-S

Diole, Philippe. Undersea adventure. Messner. 1953. $4.50. Grosset. $1.95. NF-U

E Douglas, J. S. Secret of the undersea bell. Dodd. 1951. $2.75. F-U

———— Summits of adventure. Dodd. 1954. $3. NF-M

Douglas, W. O. Exploring the Himalayas. Random. 1958. $1.95 (World landmark books). NF-M

———— Of men and mountains. Harper. 1950. $4.95. NF-M

E Du Bois, W. P. Peter Graves. Viking. 1950. $3. F-S

Dugan, James. Undersea explorer; the story of Captain Cousteau. Harper. 1957. $2.95. NF-U

Eadie, Thomas. I like diving. Houghton. 1929. *o.p.* NF-U

Earhart, Amelia. The fun of it. Harcourt. 1932. *o.p.* NF-A

———— Last flight. Putnam. 1937. *o.p.* NF-A

Edmonds, W. D. Cadmus Henry. Dodd. 1949. $3. F-A

Ellsberg, Edward. Ocean gold. Dodd. 1935. $3. F-U

———— On the bottom. Dodd. 1929. $3.50. NF-U

———— Thirty fathoms deep. Dodd. 1930. $2.75. F-U

———— Treasure below. Dodd. 1940. $3. F-U

Everest, F. K. Fastest man alive. Dutton. 1958. $4. NF-A

Fane, F. D. & Moore, Don. Naked warriors. Appleton. 1956. $5. NF-U

Fraser, C. C. Heroes of the air. Crowell. 1946. *o.p.* NF-A

French, Joseph. Aces of the air. McLoughlin. 1930. *o.p.* NF-A

Frison-Roche, Roger. First on the rope. Prentice-Hall. 1950. *o.p.* F-M

———— Grand crevasse. Prentice-Hall. 1951. $3. F-M

E Gallant, R. A. Exploring the planets. Garden City. 1958. $2.95. NF-S

Gaul, Albro. The complete book of space travel. World. 1956. $4.95. NF-S

Gilmore, H. H. Model planes for beginners; new ed. Harper. 1957. $2.25. NF-A

Grace, Dick. Visibility unlimited. Longmans. 1950. $3.95. NF-A

Hall, C. G. Skyways. Macmillan. 1938. *o.p.* NF-A

Hamburg, M. C. & Beddow, F. A. Riding on air. Pitman. 1944. *o.p.* NF-A

Harkins, Philip. Young skin diver. Morrow. 1956. $2.95. F-U

Hass, Hans. Diving to adventure. Doubleday. 1951. $4. NF-U

Hazeltine, A. I. Below the surface. Abingdon. 1958. $3.95. NFC-U

Healy, R. J. & McComas, J. F. Adventures in time and space. Holt. 1951. *o.p.* Pocket books. 35¢. FC-S

Heinlein, R. A. Between planets. Scribner. 1951. $2.95. F-S

———— Citizen of the galaxy. Scribner. 1957. $2.95. F-S

———— Double star. Doubleday. 1956. $2.95. F-S

———— Farmer in the sky. Scribner. 1950. $2.95. F-S

———— Have space suit—will travel. Scribner. 1958. $2.95. F-S

———— Red planet. Scribner. 1949. $2.95. F-S

———— Rocket ship Galileo. Scribner. 1947. $2.95. F-S

———— The rolling Stones. Scribner. 1952. $2.95. F-S

———— Space cadet. Scribner. 1948. $2.95. F-S

———— The star beast. Scribner. 1954. $2.95. F-S

———— Starman Jones. Scribner. 1953. $2.95. F-S

———— Time for the stars. Scribner. 1956. $2.95. F-S

———— Tomorrow the stars. Doubleday. 1952. $2.95. FC-S

Herzog, Maurice. Annapurna. Dutton. 1952. $5. NF-M

Hewes, A. D. The iron doctor. Houghton. 1940. $3. F-C&U

Hillary, Edmond, *ed.* Challenge of the unknown. Dutton. 1958. $3.75. NF-M

———— High adventure. Dutton. 1955. $4.50. NF-M

Holmes, D. C. What's going on in space? Funk. 1958. $3.95. NF-S

Honour, Alan. Ten miles high, two miles deep. McGraw. 1957. $3. NF-A&U

Houot, G. S. & Willm, P. H. 2,000 fathoms down. Dutton. 1955. $4. NF-U

Houston, Charles. K^2: the savage mountain. McGraw. 1955. $6. NF-M

Hunt, John. The conquest of Everest. Dutton. 1953. $6. Grosset. $2.95. NF-M

———— Our Everest adventure. Dutton. 1954. $3.75. NF-M

Jacobs, A. M. Knights of the wing. Century. 1928. *o.p.* NF-A

Jameson, Malcolm. Bullard of the Space Patrol. World. 1951. $1. F-S

Jensen, Paul. Fireside book of flying stories. Simon. 1951. $4.95. FC-A

Johnson, R. S. Thunderbolt! Rinehart. 1958. $3.95. NF-A

E **Jones, R. F.** Son of the stars. Winston. 1952. $2.50. F-S

Jordanoff, Assen. Power and flight. Harper. 1944. *o.p.* NF-A

———— Your wings. Funk. 1940. *o.p.* NF-A

Kelley, F. C. The Wright brothers. Ballantine. 1956. *o.p.* NF-A

Knight, Clayton. The story of flight. Grosset. 1954. $2.95. NF-A

Landis, L. C. Air force: from civilian to airman. Viking. 1958. $2. NF-A

Lane, F. D. The story of mountains. Doubleday. 1951. *o.p.* NF-M

E Latham, Philip. Five against Venus. Winston. 1952. $2.50. F-S

E Lawson, Robert. Great wheel. Viking. 1957. $3. F-C

Leinster, Murray. Space tug. Shasta. 1952. *o.p.* F-S

Lent, H. B. Jet pilot. Macmillan. 1958. $3. NF-A

E Lesser, M. A. Earthbound. Winston. 1952. $2.50. F-S

E ———— Star seekers. Winston. 1953. $2.50. F-S

Le Vier, Anthony. Pilot. Harper. 1954. $3.75. NF-A

Levine, I. D. Mitchell: pioneer of air power. Duell. 1958. $6. NF-A

Lewellen, J. B. Earth satellite. Knopf. 1957. $2.95. NF-S

E ———— You and space travel. Childrens press. 1951. $1. NF-S

Ley, Willy. Conquest of space. Viking. 1949. *o.p.* NF-S

———— Engineer's dreams. Viking. 1954. $3.50. NF-C

———— Rockets, missiles, and space travel. Viking. 1957. $6.75. NF-A&S

———— Space stations. Simon. 1958. $1. Goldencraft ed. $2.25 NF-S

Lindbergh, A. M. Listen! the wind. Harcourt. 1938. $3.50. NF-A

———— North to the Orient. Harcourt. 1935. $2.25. NF-A

Lindbergh, Charles. The spirit of St. Louis. Scribner. 1953. $2.49. NF-A

———— We. Grosset. 1956. $1.95. NF-A

Lundgren, W. R. Across the high frontier. Morrow. 1955. $3.75. NF-A

E MacGregor, Ellen. Miss Pickerell goes to Mars. McGraw-Hill. 1951. $2.50. F-S

Mackersey, James. Rescue below zero. Norton. 1954. $3.50. NF-A

Mallan, Lloyd. Men, rockets, and space rats. Messner. 1955. $5.95. NF-A

E Marsten, Richard. Rocket to Luna. Winston. 1953. $2.50. F-S

Masters, K. R. Skin diver, by Zachary Ball, *pseud.* Holiday. 1956. $2.95. F-U

Murchie, Guy. Song of the sky. Houghton. 1954. $5. NF-A

Murray, M. F. Skygirl. Duell. 1951. $3.25. NF-A

Neal, H. E. Skyblazers; your career in aviation. Messner. 1958. $3.50. NF-A

E Neurath, Marie. Rockets and jets. Lothrop. 1952. $2. NF-A

Nordhoff, C. B. & Hall, J. N. Falcons of France. Little. 1929. $3.75. F-A

Norgay, Tenzing, & Ullman, J. R. Tiger of the snows. Putnam. 1955. $5. NF-M

Norton, A. M. Space pioneers. World. 1954. *o.p.* FC-S

———— Space police. World. 1956. $2.75. FC-S

———— Space service. World. 1953. *o.p.* FC-S

———— Star born. World. 1957. $2.75. F-S

———— Star man's son. Harcourt. 1952. $3. F-S

———— Stars are ours. World. 1954. $3. F-S

Nourse, A. E. Rocket to limbo. McKay. 1957. $3. F-S

Peckham, Betty. Women in aviation. Nelson. 1945. *o.p.* NF-A

E **Poole, Lynn.** Ballooning in the space age. McGraw-Hill. 1958. $3. NF-A

E ———— Diving for science. McGraw-Hill. 1955. $2.75. NF-U

Price, W. deM. Underwater adventure. Day. 1954. $3. F-U

Pringle, Patricia. Modern adventures under the sea. Watts. 1959. $3.95. NF-U

Pugh, Marshall. Frogman. Scribner. 1956. $3.50. NF-U

E **Reynolds, Q. J.** Wright brothers. Random. 1950. $1.95. Landmark books. NF-A

Richardson, R. S. Exploring Mars. McGraw-Hill. 1954. $4.50. NF-S

Rickenbacker, E. V. Fighting the Flying Circus. Stokes. 1919. *o.p.* NF-A

E **Riedman, S. R.** Let's take a trip to a skyscraper. Abelard-Schuman. 1955. $2.75. NF-C

Ross, F. X. Flying windmills. Lothrop. 1953. $3. NF-A

———— Space ships and space travel. Lothrop. 1954. $3. NF-S

———— Young people's book of jet propulsion. Lothrop. 1954. $3. NF-A

Rowe, B. L. Under my wings. Bobbs-Merrill. 1956. $4. NF-A

Rush, C. W. Complete book of submarines. World. 1958. $4.95. NF-U

Rutgers van der Loeff-Basenau, Anna. Avalanche. Morrow. 1958. $2.95. F-M

Saint-Exupéry, Antoine de. Night flight. New American Library. 1954. 25¢. F-A

Scoggin, M. C. Edge of danger. Knopf. 1951. $3. NF-C

———— Lure of danger. Knopf. 1947. $3. NF-C

Scott, R. L. God is my co-pilot. Houghton. 1943. $4. NF-A

———— Runway to the sun. Scribner. 1945. *o.p.* NF-A

Shippen, Katherine. A bridle for Pegasus. Viking. 1951. $3.50. NF-A

Sikorski, I. I. Story of the winged-S. Dodd. 1938. $4. NF-A

Sims, E. H. American aces in great fighter battles of World War II. Harper. 1958. $3.95. NF-A

Sloane, William. Space, space, space. Watts. 1953. $2.95. FC-S

Smith, Hubert S. World's great bridges. Harper. 1953. $3.50. NF-C

Spectorsky, A. C. Book of the mountains. Appleton. 1955. $12.50. NF-M

Stapp, A. D. Captive of the mountains. Morrow. 1952. $2.75. F-M

———— Escape on skis. Morrow. 1949. $2.75. F-M

———— Mountain tamer. Morrow. 1948. $2.75. F-M

Steinman, D. B. & Watson, S. R. Bridges and their builders. Dover. 1957. $1.95. NF-C

———— **& Nevill, J. T.** Miracle bridge at Mackinac. Eerdmans. 1958. $4.50. NF-C

Stubbs, H. C. Mission of gravity, by Hal Clement, *pseud.* Doubleday. 1954. $2.95. F-S

Tazieff, Haroun. Caves of adventure. Harper. 1953. $3.50. NF-M

Thomas, Lowell, *ed.* Great true adventures. Dell. 1955. 50¢. NF

Thomas, Mary, & Thomas, Lowell. Flight to adventure. Doubleday. 1956. $5.95. NF-A

Uhl, Robert. Treasures in the depths. Prentice. 1955. $2.95. F-U

Ullman, J. R. Age of mountaineering. Lippincott. 1954. $6. NF-M

———— Banner in the sky. Lippincott. 1954. $2.95. F-M

———— White tower. Lippincott. 1945. $3.95. F-M

Verne, Jules. Around the world in eighty days; adapted. Scott, Foresman. 1952. $2.24. F

———— From the earth to the moon, and a trip around it. Lippincott. 1958. $1.95. F-S

———— 20,000 leagues under the sea. n.d. Scribner. $3.95. Dodd. $3.50. F-U

Von Braun, Werner, & others. Conquest of the moon. Viking. 1953. $4.50. NF-S

White, Robb. Up periscope. Doubleday. 1956. $2.75. F-U

Wibberley, Leonard. Epics of Everest. Farrar. 1954. $3.25. NF-M

Winter, W. J. Model aircraft handbook. Crowell. 1957. $3.50. NF-A

Younghusband, Francis. Epic of Mount Everest. Arnold. 1931. $2. NF-M

APPENDIX C

Films and Filmstrips

This Department does not have available any films or other materials listed in this publication.

Although there is no standard pattern for the distribution of films, it is generally accomplished through a film distributing agency, which may be a commercial firm, a university film library, a public library, a museum or a government agency. On the other hand, some producers or other main sources may distribute their films directly. It is advised that borrowers obtain catalogs from distributors to ascertain a source and rental conditions for specific films. If the film is not found in this way, application may then be made to the main source for information.

Main sources (usually producers) are indicated after the titles in the listings that follow. The address of each source is given under "Film and Filmstrip Sources" following the listings. Prices given in the listings are for purchase. Rental prices should be ascertained from a distributor. Films marked "free loan" are available without rental charge. The borrower generally pays the transportation charges for such films.

Films and Filmstrips for Enrichment

FILMS

Aircraft and how they fly. Bray Studios, Inc. 1943. 10 min. b&w

Airfreight. Academy Films. 1952. 14 min. b&w or color

Airplane series (10 films). Massachusetts Institute of Technology. 1956. 28 min. ea. b&w, free loan. 1. First fifty years of flight, 2. Light weight power for aircraft, 3. Airplane—how does it fly, 4. Airplane structure—lightness with safety, 5. Control of flight—from bird to jet, 6. Airplane—is the pilot obsolete? 7. Wings versus wheels for transportation, 8. Age of supersonic flight, 9. Rockets and missiles, 10. Airplane—a look into the future

An airplane trip. Encyclopaedia Britannica Films, Inc. 1938. 11 min. b&w

Airplanes and how they fly. Young America Films, Inc. 1950. 11 min. b&w

Airport. Encyclopaedia Britannica Films, Inc. 1948. 11 min. b&w

Airport activities. Academy Films. 1952. 17 min. b&w or color

Airport—passenger flight 376. Academy Films. 1952. 17 min. b&w or color

Air transportation. Carl F. Mahnke Productions. 1947. 11 min. b&w

Because it is there. Picture Films. 1957. 12 min. b&w

Bridging marble canyon. American Institute of Steel Construction. 1940. 10 min. b&w. Free loan

Bridging San Francisco bay. U. S. Steel. 1943. 20 min. b&w. Free loan

Cliff hangers. Sterling. 1951. 15 min. b&w or color

Daredevils of the Alps. A. F. Films. 1946. 20 min. b&w

First flight of the Wright brothers. Young America Films, Inc. 1955. 25 min. b&w

Man against Mt. Everest. United World-Castle Films. 1953. 10 min. b&w

Mountain building. Encyclopaedia Britannica Films, Inc. 1935. 11 min. b&w

Mountain farmers (Switzerland). United World-Castle Films. 1949. 20 min. b&w

Mountaineering in Switzerland. Swiss National Tourist Office. 1953. 15 min. color

Mountains on the move. Pictura Films. 1956. 11 min. color

Nautilus Arctic passage. Autonetic. 1959. 15 min. b&w or color. Free loan

Rocky Mountains—continental divide. Arthur Barr Productions. 1949. 21 min. b&w or color

Sea hunt. A. F. Films. 1949. 20 min. b&w

This is the moon. Young America Films, Inc. 1949. 11 min. b&w

Your passport to the blue continent. U. S. Divers. 1956. 20 min. color. Free loan

FILMSTRIPS

Air age. *Life* magazine. 1956. 80 fr. color

Air transportation. Curriculum films. 1950. 27 fr. color

Air transportation, freight. The Stanley Bowmar Co. 1947. 57 fr. b&w. $3

Air transportation, passenger. The Stanley Bowmar Co. 1947. b&w

Amelia Earhart, first lady of the air. Eye-Gate House. 1953. 23 fr. color

The Appalachian highlands. Young America Films, Inc. 1952. 45 fr. color

Conquering the airways. Popular Science Publishing Co. 1949. 53 fr. b&w. (Not available separate from set of 6, *Transportation around the world*)

Fifty years of flight. McGraw-Hill. 1954. 43 fr. color

Finding information (research). Curriculum Films. 1951. 25 fr. color

History of air transportation. The Stanley Bowmar Co. 1947. 64 fr. b&w

History of air transportation. Young America Films, Inc. 1946. b&w

How airplanes fly. McGraw-Hill. 1954. 47 fr. color

How man travels: airplanes at work. Curriculum Films, Inc. 1951. 27 fr. color

How to use an encyclopedia. Popular Science Publishing Co. 1948. 51 fr. b&w

How we find out. Wayne University. 1954. 45 fr. b&w

Mountain farmers (Switzerland). United World-Castle Films. 1955. 54 fr. (Based on the 16mm. motion picture)

Roads, bridges and tunnels. Eye-Gate House. 1952. 23 fr. color

Roads over the mountains. Eye-Gate House.

Sky series. Jam Handy Organization. 1947. b&w. A multitude of suns; stories of the constellations; the sun's family; interesting things about the planets; our neighbor, the moon; the changing moon; how we learn about the sky

The story of volcanoes. Encyclopaedia Britannica Films, Inc. 1953. 56 fr. color

Wright brothers. Enrichment Films. 1957. 45 fr. color

Films and Filmstrips To Improve the Basic Skills

The teacher may wish to select films or filmstrips from these lists to review a skill or to present a new skill which is found to be essential in order to carry out some activity within the unit.

FILMS

Describing an incident. Coronet Films. 11 min. b&w or color

Dramatizes the interesting and uninteresting ways of telling a story

Developing imagination. Coronet Films. 10 min. b&w or color

Stresses the importance of imagination in the appreciation of music, art, literature and creative activities

Finding the information. Coronet Films. 11 min. b&w or color

Shows how to use general reference books: Who's Who, World Almanac etc. Best used following the film, "Know Your Library"

How to prepare a class report. Coronet Films. 11 min. b&w or color

Pictures good and poor notetaking techniques—revision of rough notes and taking notes while reading, choosing the subject, gathering information and organizing the presentation

Know your library. Coronet Films. 11 min. b&w or color

Shows the use of Dewey decimal system and the *Reader's Guide to Periodical Literature*

Learning from class discussion. Coronet Films. 11 min. b&w or color

Pictures a class holding a discussion on city life. Shows discussion techniques as summarized by the teacher following the discussion.

Let's pronounce well. Coronet Films. 11 min. b&w or color
Diction hints: being clear, being natural, being accurate in word usage. For grades 4-8

Library organization. Coronet Films. b&w or color
A more advanced picture of library skills. Shows the use of Dewey decimal system and card catalog.

Look it up! Coronet Films. 10 min. b&w or color
Use of the dictionary

FILMSTRIPS

How to deliver a speech. Society for Visual Education
Calls attention to the most important factors to be observed

How to prepare a speech. Society for Visual Education
Humorous cartoons used to illustrate how to proceed in securing, selecting and organizing the content of a speech

How to listen. Society for Visual Education. (Series of four filmstrips)
Cartoon drawings used to illustrate the points to be made. Includes the following titles: "How To Tell the Difference between Essentials and Details," "How To Discover the Purpose of a Speaker," "How To Tell the Difference between Fact and Opinion," and "Information, Persuasion and Propaganda."

Film and Filmstrip Sources

Information about the films and filmstrips listed may be secured from the producers, whose names and addresses are given here.

Films

Academy Films
Box 3088
Hollywood, Calif.

A. F. Films, Inc.
1600 Broadway
New York 19

America Institute of Steel Construction
101 Park Ave.
New York 17

Arthur Barr Productions
6211 Arroyo Glen
Los Angeles 42, Calif.

Autonetics
Motion Picture Dept.
Bellflower, Calif.

Bray Studios, Inc.
729 Seventh Ave.
New York 19

Carl F. Mahnke Productions
215 E. Third St.
Des Moines 9, Iowa

Coronet Films
488 Madison Ave.
New York 17

Curriculum Films
Educational Projections, Inc.
10 E. 40th St.
New York 16

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Dr.
Chicago, Ill.

Massachusetts Institute of Technology
77 Massachusetts Ave.
Cambridge 39, Mass.

Pictura Films, Corp.
487 Park Ave.
New York 22

Popular Science Publishing Co.
Audio-Visual Division
353 Fourth Ave.
New York 10

Sterling Films, Inc.
316 W. 57th St.
New York 19

Swiss National Tourist Office
10 W. 49th St.
New York 20

U. S. Divers Corp.
11201 Pico St.
West Los Angeles, Calif.

United States Steel Corp.
525 William Penn Pl.
Pittsburgh 30, Pa.

TEACHING MATERIALS CENTER
Courses of Study

United World-Castle Films
1445 Park Ave.
New York 29

Young America Films, Inc.
18 E. 41st St.
New York 17

Filmstrips

Curriculum Films, Inc.
Educational Projections, Inc.
10 E. 40th St.
New York 16

Eye-Gate House, Inc.
2716 41st Ave.
Long Island City 1

Jam Handy Organization
2821 E. Grand Blvd.
Detroit 11, Mich.

Life Magazine, Inc.
Filmstrip Division
9 Rockefeller Plaza
New York 20

McGraw-Hill Book Co.
Text-Film Dept.
330 W. 42d St.
New York 36

WITHDRAWN

Society for Visual Education, Inc.
1345 W. Diversey Pkwy.
Chicago 14, Ill.

Stanley Bowmar Co.
513 W. 166th St.
New York 32

United World-Castle Films
1445 Park Ave.
New York 29

Wayne University
Audio-Visual Materials Consultation Bureau
5442 Second Blvd.
Detroit 1, Mich.

3 0112 115431055